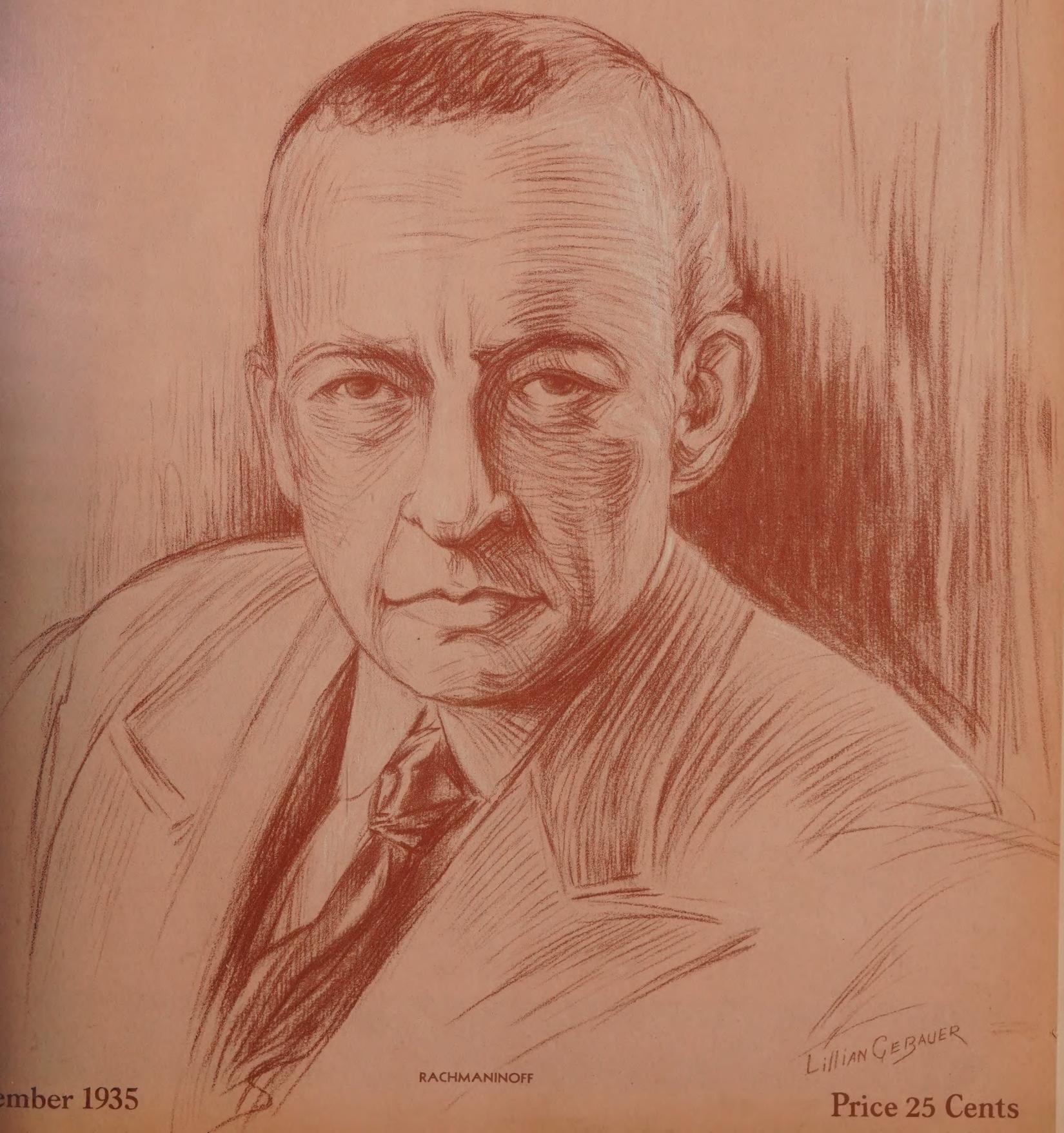


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## Music Magazine



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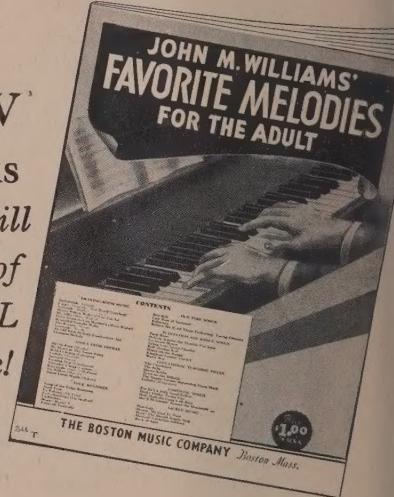
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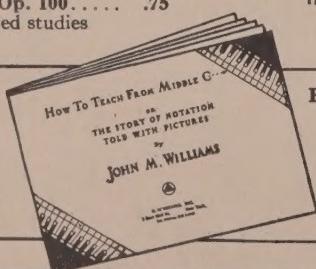
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NOVEMBER, 1935

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# THE ETUDE

## Music Magazine

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Editor  
JAMES FRANCIS COOKE

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### The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



VOLKMAR  
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ZURICH, SWITZERLAND has had a nine day Bach Anniversary Festival featured by an uncut performance of the "St. Matthew Passion," conducted by Volkmar Andreae. The festival was opened by a concert by Karl Matthei, on the organ of the Fraumünsterkirche; Professor D. Joachim Moser, of Berlin, lectured on "The Dominating Genius of Bach"; and there were programs of the cantatas and miscellaneous compositions of the master.

ANTONIA BRICO, the young American conductor, won enthusiastic comments for her leading of the National Symphony Orchestra of Washington, for its concerts of July 21st and 24th. On her first program were such testing pieces of leadership as the "Fifth Symphony—From the New World" of Dvořák; the "Love Death from Wagner's "Tristan and Isolde"; and Tschaikowsky's symphonic poem, "Romeo and Juliet."

THE LAURIAN CLUB of Christchurch, New Zealand, included in its first program of the season, on April 13th, the Overture in B minor for Flute and Strings of Bach, the "String Quartet, Op. 64, No. 4" of Haydn, "Pastoral Songs for Voice and Trio" by Quilter, and a "Pastorale" for a quintet of wind instruments, by Pierné.

RICHARD STRAUSS is reported to have resigned from the presidency of the Third Reich Chamber Music and from the chairmanship of the Association of German Composers. Though having given "advancing years and declining health" as the reason, it is commonly believed that the real cause of his action was a "lack of sympathy with the Nazi policy of anti-Semitism in art." It must not be forgotten that the recent Dresden première of his "The Silent Woman" was held up for some months, supposedly because of the composer's insistence upon recognition of Stefan Zweig as librettist.

"BORIS GODOUNOFF," in a performance on September 30th, opened the season of the famous Sadler's Wells Opera of London. It was the first presentation in England of the original version.

JAMES C. PETRILLO, president of the Chicago Federation of Musicians, is also an influential member of the Park Board of the city. It was through his initiative and his wide and influential acquaintance that the summer concerts at Grant Park were promoted and successfully financed. At the opening concert of the series he was given an ovation by the public and members of the orchestra. Another musician to the fore in civic work!

SHANGHAI, CHINA, has its Municipal Orchestra which has given performance to a native ballet, "Incense Shadows." Joseph Lampkin, violinist, and Arthur Rubinstein, pianist, have been enthusiastically received there in recitals; and there has been recently a "really creditable performance" of Bizet's seldom heard "The Pearl Fishers," by local talents.

THE CHICAGO SYMPHONY ORCHESTRA announces, among the regular subscription events of the current season, performances of Wagner's "Tristan and Isolde" in a concert version by Dr. Frederick Stock, conductor of the organization.

THE NATIONAL EISTEDDFOD of Wales was held this year from August 5th to 10th, at Caernarvon; and the ceremonial meetings of the Gorsedd took place in the shell of the great Castle from which the first Prince of Wales was proclaimed. The chief choral competition, with Bach's "Be not Afraid" as the leading item, was won by the Sales and District Choral Society of Liverpool (?); and in the second choral contest, with Brahms' "Bless are They that Mourn" as chief item, the Llanberis Choral Society (Charles Owen, conductor) took first place.

AN AMERICAN BALLET is announced by the management of the Metropolitan Opera Company, to replace the traditional ballet corps so long familiar to patrons of this organization. George Balanchine, a product of the school of the Imperial Ballet of St. Petersburg, and creator of nine ballets for Diaghileff, will be director of this new Metropolitan contingent.

THE CHINESE THEATER, with May Lagne-Fau as leader, provoked lively interest by its recent season in Petrograd. The most musical of works presented were "The Life of Duke Lagne-Lou" (fourth century) and a lively comedy, "The Drunkard." On acquaintance the musical scores became "expressive and intensely logical" as an accompaniment to the dramatic art in which the Chinese are consummate masters in the interweaving of singing, dancing, dialogue, and acrobatic display.

MAX WALD, an American composer resident in Paris, is reported to be at work on a comedy opera, "The Cooper's Wife," with its plot laid in colonial New England.

THE GESELLSCHAFT DER MUSIK-FREUNDE (Society of the Friends of Music) of Vienna has been holding an exhibit of its treasures which include such priceless gems as the manuscript scores of the "Piano Concerto in D Minor" and the "Symphony in G Minor" of Mozart; the "Eroica Symphony" of Beethoven, from which the dedication to Napoleon was erased by the disappointed master, with such vehemence that the paper shows the holes; the two great symphonies of Schubert; and the "German Requiem" of Brahms, entirely in his own script.

THE EDINBURGH PUBLIC MUSIC LIBRARY (Scotland), a department of the Central Public Library, contains nearly ten thousand volumes, most of which are loaned for home study.

MUSIC AS A PILOT was an experiment of Ray W. Brown, when, on September 7th, he flew from New York, over the Great Lakes Region, down to Washington and back home, guided by the strains of orchestras from various radio stations.

ONE HUNDRED AND FIFTY-FIVE APPLICATIONS are said to have been received for the post of Borough Musical Director of Durban, South Africa, to succeed the late Mr. Dan Godfrey. The salary offered is £1,000 (nearly five thousand dollars) a year. There were thirty-two candidates from the Union of South Africa, one hundred and fifteen from England, two each from Australia and America, and one each from Rhodesia, Scotland, Irish Free State, and Austria.

ACCORDION CONCERTS were features of the recent convention of the National Association of Music Merchants, for which programs were furnished by such eminent artists as Guido Diero, Santo Santucci and Charles Magnante.

AT THE KURSAAL of Scheveningen, Holland, the Residentie Orchestra, with Carl Schuricht conducting, recently gave a program of French music, including the Overture "Benvenuto Cellini" of Berlioz, the Symphonie Espagnole of Lalo (with Zino Francescatti as soloist), and the "Symphony in D Minor" of César Franck.

A GRAND OPERA ARTISTS ASSOCIATION OF AMERICA has been organized in New York City, similar in form and purpose to the Actors Equity Association. It is affiliated with the American Federation of Labor; and already it has instituted efforts to secure state or federal support for touring opera companies exclusively of Americans.

THE LOS ANGELES SYMPHONY ORCHESTRA will have as conductors of the present season, beginning November 14th, Pierre Monteux for the first two concerts; Arnold Schönberg for the next pair; and Otto Klemperer from the first of January to the end of the series. Mr. Monteux will conduct the entire season of the San Francisco Orchestra, from January to April.

THE DOME OF THE ROYAL PAVILION, of Brighton, England, which has been the scene of the principal concerts of that famous seaside resort, is in the process of being remodeled along modern lines, the alterations including a large pipe organ.

PIETRO MASCAJANI conducted in August an open air performance of "Cavalleria Rusticana" given in the Square before the Cathedral of Szeged, Hungary.

ITALO MONTEMESZI, composer of the popular "L'Amore dei Tre Re" and other operas, arrived in America on July 6th, for an indefinite stay. He is accompanied by his wife and son and has let it be known that he is at work on a new opera. Of this work he is making at the present no further announcement than that the libretto is by Sem Benelli and that it is based on a mediæval legend.

THE FIRST PRIZE for composition at the Conservatory of Madrid has been awarded jointly to Manuel Parada de la Puente and Emilio Lehmburg, pupils of Conrado de Campo. The work prescribed was a symphonic Scherzo for full orchestra.

THE CHICAGO CITY OPERA COMPANY, with Karlton Hackett as president announces a season of five weeks at the Chicago Civic Opera House, beginning November 5th. The roster includes some of the best operatic artists of the day; Gennaro Papi and Henry Weber will be the leading conductors and prices will range from three dollars down to fifty cents.

FRANCIS MACLENNAN, widely known American tenor of some years ago, died on July 17th, at Port Washington, Long Island. Born on January 7th, 1879, in Bay City Michigan, he received his vocal training in New York, London and Berlin. He sang the title rôle in the first production of "Parsifal" in English, by the Henry W. Savage Opera Company; and he was the Pinkerton of the first performance of "Madame Butterfly" in English, by this same company, on October 15th, 1906, at Washington. He is said also to have been the first American tenor to sing Tristan in Germany, which he did at the Royal Opera of Berlin.

AMERICAN WOMEN COMPOSERS held a conference from July 26th to 29th, at Chautauqua, New York. On a program of July 27th the Chautauqua Symphony Orchestra under Albert Stoessel, played the "Gaelic Symphony" of Mrs. H. H. A. Beach, dean of America's women composers, and "Pirate Island" by Mabel Daniels.

BEN STAD, founder and director of The American Society of the Ancient Instruments, of Philadelphia, has returned from a European trip on which he searched the museums, monasteries and libraries of Belgium, Holland, France and England, by which he discovered a number of interesting works by composers of the earlier centuries, that will be added to the repertoire of his organization. (Continued on page 690)



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BEN  
STAD

# Hobbies for Everybody

PERHAPS you remember the *Etude* editorial, "The Perilous Blessing of Leisure," which appeared in November, 1932. About a year later Uncle Sam and all of his children awoke one morning and found that increased leisure had become a kind of political religion. In other words, we had to have leisure whether we wanted it or not, because the government would permit us to work just so long. Millions of people who had always wanted to do things for their self-gratification, who wanted to play, to read, to exercise, to study, to collect things, to raise animals, or flowers, or vegetables, to make things, in fact to gratify an ambition to be happily engaged without the consciousness of being bossed by man or money, could at last enjoy themselves "to their hearts content."

To these same millions this same leisure was like a new automobile—they had to be taught how to run it. Therefore the Leisure League of America was organized. The automobile in untrained hands might run wild and do more damage than good. The Leisure League got to work and soon the newspapers were flooded with articles upon the new creed, "Get a Hobby." Last May an exposition of hobbies was held in the Commerce Hall of the large Port Authority Building in New York City. Some thirty organizations joined in the movement and the giant hobby campaign of 1935 was launched.

We have been looking over the graphic floor plan of this amazing hobby round-up in New York. Here are some of the activities represented: collecting pets, stamps, arms, coins, fish, or almost anything else ever created; then there were amateur theater games, home carpentering, photography, outdoor sports, mechanical toys, reading, the home arts of women (cooking, dressmaking, embroidery) camping, travel, gardening, painting, sculpturing, hunting, public speaking, dancing; and the end is not yet.

One comparatively small section was devoted to music; yet probably far more people in the United States find delight in music as a hobby than in any other way of employing leisure, with the possible exception of reading. We believe that this is a most fortunate and wise choice. Music offers almost unlimited opportunities for study.

It has literally no boundaries. Unlike many hobbies it has limitless variety and is not merely a repetition of relatively similar mental operations.

It calls for the coordination of the mind and the body.

It may be practiced in solitude or in groups.

It is not confined to any season of the year.

It is invaluable as a means of mental refreshment, because of the fact that it

compels concentration and affords relief from the cares of life.

It provides means for associating with cultured people.

It stimulates the imagination and introduces one to that world of dreams which exalts the soul.

It is the most discussed art of the times; since millions of people hear daily, and largely over the radio, the music of the greatest composers performed by the foremost artists.

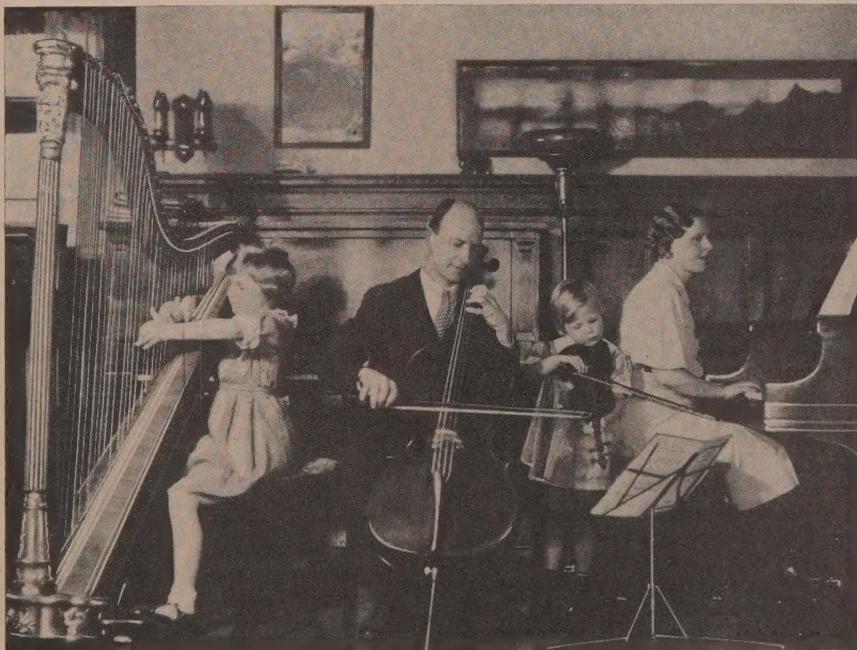
Owing to the widespread instruction in music, more people have been trained in that art than in any other.

Millions will make music a hobby—millions more than ever before. The old complaint, "I would give anything if I could take up music," has no meaning now. Anyone who has access to an instrument can "take it up." Even though you can not yet afford a teacher, you can, by earnest and unrelenting self study, do surprising things. Any musical friend will be glad to give you a helping hand at the start. Thousands have had no other beginning, and yet they have become able to play in a very gratifying way. Of course if you can afford a teacher you will save years of time and many false leads.

Those who know something of music will have fun in developing their art along some special line. We know one man who made a special study of Haydn. First he learned the best known sonatas, and then he found a veritable world of wealth in that master's other piano compositions. Every new piece was like a choice gem added to his collection. Haydn—happy "Papa Haydn"—brought new interest and delight to that man's life. More than this, by making his playing better than ordinary he was able to give a great deal of delight to his friends.

Teachers who are anxious to increase their business should start at once to capitalize the present development of the "hobby" idea. How? Write letters to your local paper on the advantages of music as a hobby. Will the papers publish your letters? If they are wise, they will. The papers carry thousands of dollars of musical advertising; and the editors should realize that your letters are promoting their business interests as well as the welfare of the community. In addition to this, the teacher should make as many talks and addresses upon the subject as possible. We know of one teacher who induced her most active pupils to agitate the subject among their friends. Such propaganda is in the public interest and is therefore justifiable and wholesome.

We have read many ponderous articles by sociologists and psychiatrists, upon



A REPRESENTATIVE AMERICAN HOME OF CULTURE  
*The family of Mr. John Norris Childs of Meadowbrook, Pennsylvania*

the dangers of unemployed leisure. Some of the greatest minds in the country are deeply concerned over the possible dangers of the sudden acquisition of leisure upon the part of millions with little proper preparation.

We ask our readers to support the "hobbies for everyone" movement. Many are not satisfied with one hobby. Your editor is not. One hobby would be a bore, therefore we turn to writing on other subjects than music, to gardening, to automobiling, to swimming, to the drama. However, if we did not have music as one of our hobbies, and if we were unable to play at the keyboard every day, we are certain that we should be very unhappy.

### The Daily Revolution

"DON'T you know that we are going through a Revolution?" demands the pop-eyed Bolshevik, decorating the recently discarded residence of a consignment of Fels-Naptha.

"Yes," shouts any high school student. "The world revolves around the sun every twenty-four hours."

And how unspeakably dull it would be if conditions didn't change. One of the finest provisions of the Maker of all things is that we continually have the assurance that we may look forward to something different. It can never again be just the same. That's what adds zest to things. That's what gives us hope when we are down; and that's what keeps us on our toes when we are up.

The trouble is that thousands have not found this out. They expect everything to go on just the same. It never does. It can't. As your editor has repeatedly pointed out, the only thing of which we may be reasonably certain is change—inevitable, unceasing change. The supposedly adamantine laws of science crumble continually. When, in 1895, the X-Rays were discovered by Roentgen, the law that "all matter is inert" crashed like an eggshell. Then the Curies, with their new found Radium, came along and tramped on the fragments. The great permanent scientific law of existence is change. Therefore the wisest people of the world are those who are most cognizant of the inevitable alteration, which affects in some degree even the eternal planets in their orbits.

### Lincoln Did!

"OPPORTUNITY is the thing which shakes hands with the other fellow but passes me by." "I never get any breaks." "I'm unlucky." "Fortune sneers at me."

Of course you never heard a successful man make remarks of this kind. He does not worry about opportunities, he manufactures them.

Take the amazing case of Abraham Lincoln. In his day, they thought that he was lucky. He was so lucky that he lost literally every election until he was elected President. But, note that that which others would have called hard luck never stopped Lincoln. He had developed the gift of taking what others might have thought were routine matters and doing them in such a way that they came to be looked upon as masterpieces. Take the Bixby letter or the Gettysburg address. Lincoln had his mind so in rein that these two things (which others might have looked upon as a letter and a casual occasional speech) became imperishable mosaics in literature. Lincoln did this. Did you ever try to do likewise with the commonplaces of life? A masterpiece is often a commonplace raised to the nth power.

When you hear a great artist, when you hear a great composition, note the nature of the work. Beethoven, Brahms, Grieg, Dvorák and Strauss have taken the commonplace folk tunes and built from them classics. What man has done, man can do. Most of the great virtuosi and the great composers came from the common people, as did Abraham Lincoln. They got hold of themselves mentally, physically, morally, spiritually and artistically, saw where they wanted to go, and then used all their energy to get there. Lincoln did. Beethoven did. Liszt did. Dvorák did. Verdi did. Almost anyone of any consequence did. Why not you?

### Musical Ephemera

MANY of those who are today feeding on the vast popular music of today will not be long in wanting to study an instrument which will open the door to the art which gives them such delight. We know of one man who was the manager of a large mid-west industry. He boasted that he could stand popular music but he cared nothing for "classical" music. On Sunday afternoons, however, he used to start his explorations through the Sunday papers, while he had the radio turned on. After a few weeks, he found that he was listening to the New York Philharmonic and the Sunday newspapers, with their weekly accumulation of things worth while mixed with rubbish, fell to the floor. On moving to New York he became a box holder at the Philharmonic, started to study music himself and had all of his children to study it.

Just what is happening should be of immense interest to all music lovers, especially those intending to earn their livelihood through music. Recently we heard the following popular program played by an excellent symphonic group conducted by a nationally known director:

|                                     |             |
|-------------------------------------|-------------|
| Overture "Raymond" .....            | Thomas      |
| March "Lenore" .....                | Raff        |
| "Danse Macabre" .....               | Saint-Saëns |
| "Second Hungarian Rhapsody".....    | Liszt       |
| March "Pomp and Circumstance" ..... | Elgar       |

These compositions, which have been played scores of times a year, have become so hackneyed with many people that much of their spontaneous charm has been worn away. A new order of things has taken their place. Unless a standard composition is played by an extraordinarily fine orchestra and in a superb manner, it cannot hold the attention of the average cultivated listener. This provides an extraordinary opportunity for the brilliant new school of American composers and orchestrators.

There is, withal, a tragic aspect to the giant musical efforts of the writers of Ephemera. What becomes of the vast number of delightful melodies that they are producing for the pleasure of the public? A melody is created, developed with every imaginable kind of setting, and then its publishers do everything possible to see that it has the widest possible dissemination over the air. The result is that after a very few months it has been heard so many times that it necessarily becomes, in most instances, as obsolete as last year's derby. The sales of the sheet music fall off and the revenue to the publisher and the composer is reduced to a minimum. The American Society of Composers, Authors and Publishers has secured fees from theaters, broadcasting stations, hotels and dance halls which have in a measure reimbursed those who were losing by the new condition of affairs. There is obviously a fundamental justice in this.

There is, however, another aspect which is regrettable. It seems pitiable that much of this splendid melodic output is not shaped into more permanent form. It could be easily developed into classics. As at present treated, it really is purely ephemeral. What do we mean by ephemeral? The word comes from the generic, *ephemera*, popularly known as day-flies or May-flies. These queer insects remain sometimes in the larva state for three years, to be born for a life of only three hours. Why does a Chopin concerto, Schubert's *Erl-King* or Mendelssohn's "Hebrides" Overture survive a century, in a condition of apparent perpetual youth, while many of the sprightly and delightful ephemera of today live but a few hours?

# The Wagnerian Singer

By Kirsten Flagstad

PRIMA DONNA SOPRANO, METROPOLITAN OPERA

Secured Expressly for The Etude Music Magazine

By Rose Heybut

WHEN I WAS A GIRL, I used to wonder about what seemed to me a rather curious method of classifying singers. The grown-ups would talk Madame G.....as "a singer" and Madame S.....as "a Wagnerian singer." This puzzled me. Did "Wagnerian" mean a special kind of voice? And, not, why make such a distinction? Could not any skillfully trained singer sing any kind of music? Well, today I am fortunate enough to be termed a "Wagnerian singer" myself, and I appreciate clearly what the difference is. Perhaps at some time you, too, may have wondered about it? Wagnerian rôles, as a whole, require a special sort of voice, special training, and, above all, perhaps, a special mental preparation for which I can think of no better name than a spiritual approach. No singer with a naturally light voice should attempt the Wagnerian parts, which demand great power, great compass of voice, and great volume of tone. A small voice of poor quality may grow into these parts. I know this from experience; but an organ which is naturally light in timbre would just leave them alone. The Wagnerian rôles are tremendously long parts. *Isolde* requires exactly one hour and twenty minutes of actual singing; *Elisabeth* is really comparatively brief part, so far as conducted singing goes; yet both demand a large, full, strong voice.

## A New Singing Art

THE REASON for this goes back to Wagner's own intention in writing these operas, or music dramas, as he preferred to call them. You will recall that Wagner rebelled against the "lighter" school of opera, like those of Rossini, for example, where the artists sang tuneful melodies or displayed vocal fireworks against a conventional, even unimportant, orchestral accompaniment. Wagner had a very different purpose. He wished to blend voices, orchestra, words, and action into one complete whole; no one element was to be more important than another; and the entire result was to be not merely a series of melodies but a complete musical delineation of life and emotion.

A system of this kind is a departure from the more conventional opera and places a greater responsibility upon the singer. He must learn to be a co-operative member of a vast musical group rather than an individual "star"; and, vocally, he must constantly assert himself along with a powerful and richly scored orchestra. Thus, at the outset, all Wagnerian rôles require the art of singing which is not accompanied by an orchestra, properly speaking, but in which the singer must rise to a plane of equality with it. This, in a few words, means that the Wagnerian interpreter, more than any other, must sing with a full, large, round tone. That is what we mean by designating these parts as "heavy" rôles. They require singers with big voices and much physical endurance.

Further, in his insistence on the single, well-rounded dramatic whole, Wagner was careful to leave very exact instructions as to the way in which he wished his music sung. Now, when most singers cover a large vocal span, from a low note to a high one, or the reverse, they almost unconsciously use a slight *glissando*, swooping upon their tones in a vocal arc. In Wagner this is taboo, and by Wagner's own indications,

Unless the interval is specially marked with a *glissando* slur, it may not be "swooped" upon, or delivered in a *portamento* style. Each tone must be attacked clearly and separately. This is a difficult thing to master without much practice, especially in such skips as may not be interrupted for a fresh breath. And Wagner is full of just such skips! For the listener, they stand as one of his greatest and richest individualities.

## The Wagnerian Method

AGAIN, WE MUST remember that Wagner wrote his own lyric text, not as an "opera libretto" but as independent dramatic verse, equally important with voice and orchestra. This at once lifts the text out of the category of words that have simply been "set to music." They are vital in themselves, throwing light on the characters' thoughts and actions; and, as such, they must reach the hearers as clearly as the music itself. This of course involves a special diction problem. The words must be both spoken and sung! Even a native German has to prepare very carefully for Wagnerian diction; and non-Germans, such as you and I, must make a special study, not only of German, but also of German refined for Wagner! I have found that the great point for which to work is a crisp, concise explosion of consonant values. My native Norwegian is not so explosive a language as German; it is perhaps more like English in the quality of its sounds; and I had to give special care to the sharp, incisive d's, p's, b's, k's, t's, and w's, when first I began singing Wagner in German.

My own career has been different from that of most Metropolitan singers, in that I had comparatively little earlier experience in wide repertory work. Before coming here I had sung only in Norway and Sweden, except for two seasons in Bayreuth. In my native Oslo we sang Wagner in Norwegian. When I arrived at Bayreuth, to sing for Frau Wagner and Intendant Tietjen, I sang as I was accustomed to singing and soon learned that my Wagner style was not the orthodox Bayreuth style! I was told that my diction was not crisp enough. Also, I needed to enlarge my voice. That meant setting to work, not only on the rôles I was to sing, but also on a complete study of the special Wagner style, covering the points I have just outlined. By the end of that season, though, I, too, had a Wagner style.

## From Small Beginnings

IT IS READILY understandable that one can improve ones diction; but how, you will ask, could I enlarge the power of my voice? By progressing slowly, by never forcing the voice in any way, and by sparing myself no effort. I can truthfully say that my voice reached its present scope less than three years ago. As a girl and as a music student, I had a very small voice. Indeed it is solely because my voice was so small that I chanced to take singing lessons at all!

Mine is a musical family. My father was an orchestral conductor, and my mother still conducts performances of opera and operetta in Oslo and coaches singers in their parts. She is called "the musical Mama of Oslo," not because of me but because so many singers depend on her for help in their work. Before I was six,

I could sing many of the Schubert songs, simply from hearing them at home. I was taught the piano, and I taught myself several parts; *Elsa* at thirteen, and next, *Aida*; but I never was expected to be a musician. My parents thought there should be at least one "practical" member of the family and wanted me to become a doctor. I passed my preliminary academic examinations two years younger than most students, worked too hard, and had a breakdown. So I did not study medicine after all.

When I was confirmed we had a party at home and I sang arias out of "Lohengrin" and "Aida" to help entertain the guests. A musical friend of my mother's said it was a pity to use so small a voice for such heavy music, and offered to give me a few lessons, just to keep me from ruining my voice. We began very slowly, very carefully, letting the voice come out as naturally as possible. Then, as my breathing improved and the voice became

freer, my teacher said that its quality was good. Indeed she predicted that within two or three years I might even be ready to think about public work. Neither my family or I put much faith in such hopes, and I was set to learning stenography as a means of livelihood.

Then, two years later, a performance of "Tiefland" was organized in Oslo and I was allowed to try out for the part of the child. I was the thirteenth candidate heard at the audition, and I got the part. Two months later I made my débüt—at eighteen, I had never intended to be an operatic singer, and yet my operatic career had begun. My voice found favor; some kind music patrons of the city offered to finance my further studies; and I was sent to Stockholm to work. After my study years, I returned to Oslo and sang many rôles in Italian, French, and German. *Elsa* and *Eva* were my first Wagnerian rôles. Two and a half years ago, I sang *Isolde*, my



KIRSTEN FLAGSTAD AS ELSA IN "LOHENGRIN"

first rôle in German. I was invited to give an audition at Bayreuth, and there it was that I came into personal contact with the requirements of the "Wagnerian style."

#### *Let Nature Have Her Way*

ALL ALONG, my voice had remained comparatively small. Study had improved it greatly, of course; but, even though I was singing large rôles, it had not yet reached its full power. My voice developed by its use in singing. That is the best method I can recommend. I am certain that the mastery of *Isolde* gave me my full voice. Once a student has a firm background of correct personal singing methods, the only sensible thing is to go ahead and apply them, allowing time and proper vocal habits to open up the voice. Some voices may take longer than others to reach their full scope, as did mine; but the natural method is the only one to follow. Forcing the voice for more power defeats its own purpose and ruins the organ. Whatever one is to have vocally, must come naturally, for singing is a natural physical activity.

I do not believe, however, in pampering the voice. One reason why my voice grew, I think, is because I always allowed it fullest scope. I do all my practicing, coaching, and rehearsing in full voice. I never use mezza voce, unless the score specifically calls for it. While I should not go so far as to advocate this for another, whose voice and general robustness

may be different from my own, I can tell you that it has helped me greatly.

While studying *Isolde*, I sang the entire part every day in full voice, and then appeared at the theater in the evening for my regular performance. Thus, I sang two Wagnerian rôles a day. I worked hard. Then, when I had the part well in hand, I noticed a strange thing: I weighed exactly the same as I had weighed before, and I certainly looked no stouter; but the sleeves of my dresses were bursting out in the back! What had happened was that my lung expansion had developed. And then it was that my voice sounded fuller, more powerful, more dramatic. Intendant Tietjen, who had heard me earlier, exclaimed that he would not believe it to be the same voice. It grew by slow, natural methods of development, and by unsparing hard work.

#### *Creating the Rôle*

BUT TO RETURN to our discussion of the Wagnerian singer's needs. We have touched upon the requisites of voice and study; let us now consider that question of "spiritual approach." The power of the Wagnerian characters lies in the fact that they are not "story book people"—they are actual figures of history and legend, who present to us real life, real emotion, real conflict. Without in any way disparaging the other operatic heroines, I think you will agree with me that *Isolde* stands as the greatest tragic figure in opera.

She does not merely represent a woman tragically and fatefully in love; she is that woman. She is the very embodiment, not of a person in a tale but of a force that might come into the life of any one of us.

It is this utter and supreme reality which the Wagnerian singer must learn to capture. How to do it? By absorbing the part completely; by living with it, becoming it. By learning all one can of the age, the habits, the customs and the history of the character and her times. By losing one's own identity in that of the character, instead of merely dressing up one's identity to "play a part." All this is extremely elusive to talk about, I know; and yet it is one of the most important requisites of Wagnerian singing.

And finally, I should counsel all aspiring young singers to crowd as much versatility as possible into their work. Here again I speak from experience. My own preparatory work lacked versatility, for the simple reason that there was no way of getting a truly wide repertoire at home. Opera in Oslo is not what it is here. We have no full operatic season, where a different work is mounted every night, and the same singer may have a chance to take part in two or three different types of opera each week. In Oslo we have a theater which gives regular plays during the year, and then four or five weeks of opera, in addition. Perhaps only two or three operas are given during the season, and they are repeated each evening for a week or longer.

Thus one might sing every night, but always in the same parts.

In Stockholm, of course, they do have a varied repertory; but the smaller Scandinavian cities proceed after the fashion of Oslo. In Gothenburg, for instance, when I appeared just before coming to join the Metropolitan, I sang only two operas twelve times in "Fidelio" and fourteen times in "Tannhäuser." I had to learn the flexible versatility of operatic repertory over here; and it is an excellent thing.

Another thing I learned over here is the wonderful kindness of you Americans. Never in my life had I dreamed that people could be so warm, so generous, so truly welcoming to a perfect stranger. It has been the richest possible experience to come here, and I shall always count it grateful as the high point of my career.

#### SELF-TEST QUESTIONS ON MISS FLAGSTAD'S ARTICLE

1. What special requirements does the Wagnerian opera demand of the singer?
2. How long does *Isolde* sing in a single performance?
3. In what particular way does Wagnerian singing demand an approach of tone different from that of much other singing?
4. What method of developing the full resources of the voice is here recommended?
5. What is a distinctive quality of Wagner's characters in his operas, and why?

## The Dolls' Music Festival

By Virginia G. Tupper

TO INTEREST the child is the daily problem of the music teacher. The Dolls' Music Festival is most attractive to little girls, and grown-ups as well. Mrs. Crosby Adams originated the idea and composed for it a charming "Dolls Suite," of songs and piano solos in the second grade. The doll recital is easy to give, and those in the audience who may be bored by the playing of small fingers, enjoy the gay show of dolls of every kind, age and variety.

A flower pot stand is put on the stage for the dolls to sit on. An old red curtain will change this ugly stand into a tier of reserved seats. When the stand is full, dolls are arranged about the stage at doll tea tables, in carriages, chairs and at tiny pianos. A small organ was discovered in a music store and borrowed. A large doll sat at it ready to play the bridal march for a doll wedding that was arranged in procession, awaiting the first notes of the "Lohengrin" March.

Pupils are glad to bring their prettiest dolls to the Festival. Merchants are usually kind about lending new dolls. Rare dolls are sometimes borrowed; so that corn shuck dollys, museum dolls, and quaint, antique dolls from Europe have arrived, glad to get out of cases and trunks.

If a small sized piano, made for children, can be rented, it is more in keeping with the general effect than a grand piano.

This recital has been given for Free Kindergartens and Day Nurseries, and the pupils by their work enjoy helping little children. The program itself is selected from THE ETUDE and the Presser Catalogue. There is an abundance of doll music. Doll songs by Jessie L. Gaynor and Mrs. Crosby Adams and doll recitations give variety. A doll dance, by a graceful child in ballet costume, is pretty.

After the recital the children parade around the hall with their dolls. The judges vote on the prettiest doll, and a small prize is awarded the little mother.

When instructing her class how to listen to music, the teacher can point to the quiet doll audience, as an example to be followed.

Little girls enter with enthusiasm into a

doll recital, and the public generally are interested and coöperate in supplying fine dolls.

Here is another variation from the pupil recital. Tom Thumb weddings are always popular. As a climax to a Spring Recital we had a play wedding, the ceremony written with musical terms. The whole program leads up to this. Flower, spring pieces and love songs are played and sung. The honor of being the bride may be offered as a prize, or voted on by the whole class. The pupils looked lovely in colored organdies with tiny old fashioned bouquets. A choir robe and spectacles provide the preacher's garb.

#### *A Selected List of Piano Pieces with Doll Titles*

##### GRADE I

| Cat. No. | Title               | Composer          |
|----------|---------------------|-------------------|
| 3797     | Doll's Lullaby..... | J. Margstein      |
| 6945     | Dolly Darling....   | Geo. L. Spaulding |
| 7514     | Dolly's Asleep..... | R. E. DeReef      |
| 23811    | Dolly's Cradle Song | Gilbert A. Alcock |
| 5716     | Dollie's Dream....  | Geo. L. Spaulding |

##### GRADE I½

|       |                     |               |
|-------|---------------------|---------------|
| 23123 | Dollie Waltz.....   | J. M. Baldwin |
| 23930 | Dolly's Birthday—   | Waltz .....   |
| 8252  | Good Night, Dollie, | Walter Rolfe  |
|       | Sleep Well.....     | A. Sartorio   |

##### GRADE II

|       |                         |                    |
|-------|-------------------------|--------------------|
| 1421  | Doll's Cradle Song..... | Carl Heins         |
| 4500  | Dolls' Dance. Op. 44,   |                    |
|       | No. 4.....              | Bernhard Wolff     |
| 19773 | Dolly's Birthday Party  | Wallace A. Johnson |

##### GRADE II½

|       |                                 |               |
|-------|---------------------------------|---------------|
| 23596 | The Clockwork Doll              | Montague Ew   |
| 14347 | The Doll's Lullaby..            | R. S. Morris  |
| 24085 | Dolls' Minuet.....              | C. V. Stanfo  |
| 13241 | Dolly's Delight....             | James H. Roge |
| 16827 | The Japanese Doll...E. R. Kroeg |               |

##### GRADE III

|            |                          |           |
|------------|--------------------------|-----------|
| 15872      | Ching Ling—The Chinese   |           |
| Doll ..... | Constantin Sternbe       |           |
| 24180      | The Doll Princess.....   | Leon Jess |
| 15870      | Florinda—The Shepherdess |           |
| Doll ..... | Constantin Sternbe       |           |
| 15871      | Jockey—The Sailor Boy    |           |
| Doll ..... | Constantin Sternbe       |           |

##### GRADE III½

|       |                            |             |
|-------|----------------------------|-------------|
| 19729 | Parade of the Wooden Dolls | Montague Ew |
| 23198 | Soldier Doll.....          | Montague Ew |

##### GRADE IV

|              |                        |  |
|--------------|------------------------|--|
| 4509         | Poupée Valsante. Dolly |  |
| Dances ..... | Ed. Poldi              |  |

\* \* \* \* \*

Pietro Mascagni believes that "The music of the future will be like that of the past. . . . When the world is tired of its mud-bath and jazz and similar perversions of the noblest of the arts, then we shall again have music."



A TROUPE OF DOLLS DRESSED FOR THE OPERA

# Have Musicians a Sense of Humor?

By the noted European Music Critic,

Gustav Ernest

HUMOR IS of such varied sorts that to catch its spirit there first must be some understanding of its nature and of the different interpretations of its application to life and art.

A "humorous man" is generally understood to be one who is bright and witty—one to whom fun is the very essence of life, one who is full of merry ideas and ever ready with laughter provoking repartee. How different the meaning of humor, when associated with art and more particularly with music, is seen if one thinks of a piece like Schumann's *Humoresque*. The most serious parts in it alternate with the merrier ones; and the deeply impressive *Finale* leaves no doubt as to the feelings which dominated the master when he wrote the piece.

The contrasts, of which life is so full; the consciousness of the sorrow and pain with which so many are weighted; and on the other hand, the conviction that in spite of all these, the world is full of beauty; these are the ingredients which make up what is called humor in art. It is these, which give to works like the *Finale* of Beethoven's "Sonata in D Major, Op. 10"; his "Seventh Symphony"; and the second movement of his "Sonata, Op. 110"—with their ever changing moods of feeling and expression—their special character. Strangely enough, music of Haydn, with all its joyousness, is not humorous in the sense mentioned.

Now this has been but a prelude to paragraphs which shall deal not with the sense of humor as shown by musicians in their works but rather as it has come to the surface in their relations to and intercourse with their fellow men. In preparing these there has been no little difficulty in finding adequate English idioms for the jokes, witticisms and satirical remarks of the composers, the humor of which so frequently lies in the double meaning of a word of the original language for which there is no similar figure in the English.

## Salzburgian Jests

THAT MOZART, especially in his younger days, had a keen sense of humor, his letters abundantly prove, more particularly those to "Bäse," his young cousin, Maria Anna Mozart of Augsburg. Unfortunately his jokes are often of a nature somewhat coarser than would be expected from a young gentleman so well brought up. He had, however, occasional flares of amusing, childlike humor and fancy, as shown in the following extract from a letter to "Bäse":

"Just listen to the story which I want to tell you. It is not very long since it happened, and it has created a great sensation. Between us, I must tell you that up till now nobody knows how it is going to end. Well, to put it short, in a village some little distance from here there was a shepherd who, though pretty old, was still strong and hearty. He was rather well off, unmarried, and leading a merry life. Before I forgot it, I must mention that he had a terrific voice, so much so, that people got frightened when they heard him talk. He also had a dog called Belloi, a fine, large animal, white with black spots. One day he was driving his sheep, of which he had eleven thousand, and in his hand he held a stick with beautiful rose-colored ribbons. For he never was without a stick. That was a habit of his. But to continue.

When he had gone about an hour, he got tired and sat down by the side of a river.

"After a little time, he fell asleep and dreamt that he had lost his sheep, which gave him such a shock that he awoke. To his delight he saw all his sheep around him, after which he got up and went on, but not for long, for after about half an hour he came to a very long bridge which was well protected on both sides so that nobody should tumble into the river. He looked at his flock; and, since he was bound to cross the bridge, he began to drive his eleven thousand sheep over it. And now I must ask you to be good enough to wait till all the eleven thousand sheep have crossed it, after which I will continue with the story, of which, as I told you before, nobody knows the end yet. . . . Good-bye, dear cousin, I am, I have been, I should be, I should have been, O that I were, wish to heaven I were; I shall be, if I should be, O that I should be, wish to heaven I had been—what?—a dunce. Adieu, my dear cousin, where to? I am the same true cousin. W. A. M."

## Handel's Appetite

THOUGH BEST remembered by the world as its greatest composer of oratorios, Handel, in his day, was widely famous as a prodigious eater.

One day he entered a London restaurant and ordered "dinner for four." When some time had passed and no eatables appeared, the irascible master called the waiter and angrily inquired if he had forgotten about the dinner.

"Why, sir," the waiter apologized, "I was waiting for the others of the party."

"The party?" cried Handel; "I am the party."

## The Titan Stoops to Wit

THAT BEETHOVEN was very fond of a joke (and, when he was in what he called his "unbuttoned mood," very fond of trying his hand at them himself), many will be surprised to read. His wit was usually of a somewhat ponderous type and the same joke may recur in several letters; as, for instance, his complaint at having, for the many notes he had written, received so comparatively few bank-notes in return. To his friend, the Countess Erdödy, who had invited him and offered to send her carriage, he answered that he "would rather walk—courage is preferable to carriage!"

To his devoted friend, Baron Zmeskall von Domanowecz, a Bohemian nobleman, who used to provide him with quill pens, he wrote:

"The Baron Zmeskall is without delay to pull out his feathers. We hope he will not find them sticking too fast."

He is inexhaustible in inventing nicknames for his friends. Diabelli, the composer and publisher, is "the Diavolus (the evil one)"; Schuppanzigh, the uncommonly stout fiddler, is "Milord Falstaff"; Zmeskall addresses in one of his letters as "Mr. Zmeskall Zmeskallitz." Confounded, ever invited Domanowecz! Not music-count, but gobbler-count, dinner-count, supper-count, dearest Baron Mudcarrier!"

## A Versatile Composer

OF THE STORIES told of Spohr, the famous violinist and composer, one at least has become public property. A young

composer asked his opinion on a piece of music he had written. Spohr looked it over carefully and then replied, "Well, really, I find much in your music that is good and also much that is new." The young composer beamed with pleasure. . . . "Only," Spohr continued, "what is good is mostly not new and what is new is mostly not good!"

## Music and Macaroni

THIS RECALLS the answer said to have been given by Rossini to someone who wanted to know what he thought of a funeral march he had written on the death of Meyerbeer. "There is only one thing I regret," said Rossini, after examining it, "and that is that it is not you who died and Meyerbeer who had written the funeral march."

As is well known, Rossini made many a witty play upon words and in addition to that was really a very accomplished cook. He took pleasure in making all manner of dishes for his friends and was particularly proud of his ability to cook rice and macaroni. Once a social climber gushed to him, "Maestro, do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next to you." "So!" smiled Rossini. "I remember the macaroni perfectly, but I fail to recognize you."

Rossini was very caustic about the works of Wagner. After he had heard "Tannhäuser" he said, "It is far too important and too elaborate a work to be judged after a single hearing, but I shall not give it a second." Once he was discovered reading one of Wagner's latest music dramas, and a friend remarked that he was holding it upside down. "Well," retorted Rossini, "I have tried reading it the other way and now I am trying it this way, but I still cannot make anything out of it."

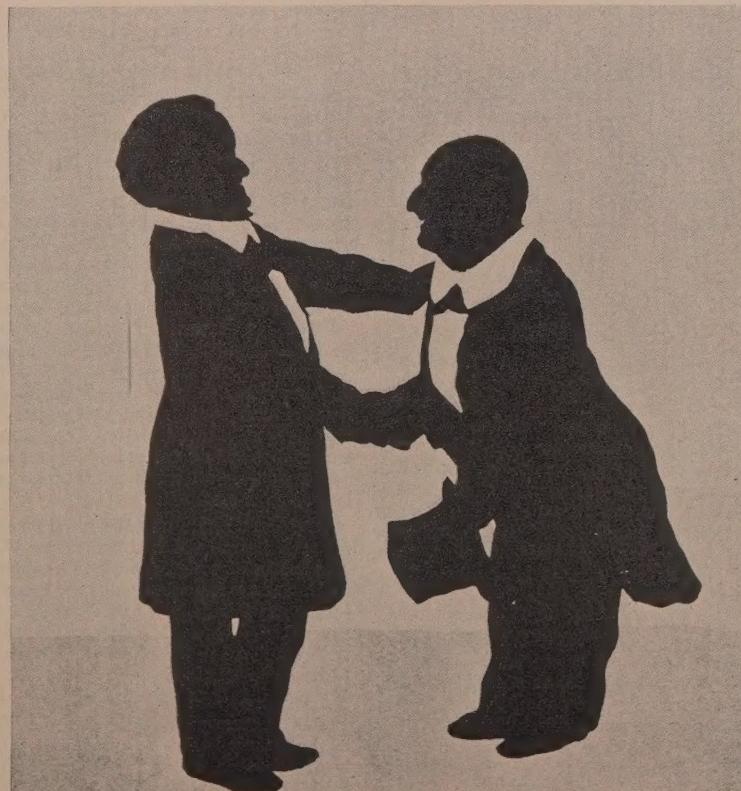
Rossini was once asked by an amateur composer to examine one of his works. The composer, to gain Rossini's favor, presented to him a fine Stilton cheese. Rossini accepted it with, "Thanks, I like the cheese very much."

Prince Poniatowski once induced Rossini to hear two operas that he had written, with a view to getting the master to decide which should be first performed. Rossini fell asleep during the audition of the first opera; but, on waking just as the prince was about to begin the second one, touched him on the shoulder and said, "Now, my good friend, I can advise you to have the other opera performed."

## The Village Jokester

ONCE A DRUMMER was very persistent in trying to get Rossini to employ him; and on one of his visits to the master brought his drum. Rossini suggested, "Let us hear you play," as he gave the visitor the music to his own "Semiramide." The first measure of this contains a *tremolo* for the drum. With this done, the drummer remarked, "Now I have a rest of seventy-eight measures and of course I will skip them." "Oh, no," replied Rossini, "count those seventy-eight measures. I particularly want to hear those."

Rossini was born on the twenty-ninth of February; that is, Leap Year day, and had, of course, a birthday only once in four years. When he was seventy-two he



WAGNER AND BRUCKNER AT BAYREUTH, IN CARICATURE

invited all his friends to celebrate his eighteenth birthday.

Once, while Rossini was rehearsing one of his operas in a small town in Italy, he noticed that the horn was out of tune. "Who is playing the horn in that way?" he demanded. "It is I," answered a tremulous voice. "Ah, it is you, is it? Well, go right home!" It was his own father!

### Symphonies and Sagacity

ONE OF THE MOST serious of musicians, Brahms, was among those who could listen by the hour to humorous stories, of which he used to make notes on the spot, so as to be able to pass them on to others. He himself had a reputation for saying witty things, though his sallies frequently had a nasty sting to them. After a performance of his "First Symphony," a high personage remarked to him how strangely the theme of the last movement was like that of Beethoven's "Hymn to Joy." "Yes," said Brahms; "but what is stranger still is that every 'donkey' notices that at once."

When Brahms was once on a visit to the Duke of Meiningen, whose country lies in the midst of a number of very small independent states, the Duke met him early on a morning returning from a walk. "Well, where have you been?" inquired His Highness. "Oh," Brahms replied, "I have just made the round of the neighboring states."

In one of his letters to Joachim there occurs the remark, "As to pupils, I have quite a number of them; one plays better than the others, and some even worse!" He was trying over his first violoncello sonata, with his friend, Dr. Gansbacher, when the latter called out that Brahms was to play a bit softer as he (Gansbacher could not hear himself at all). "Happy man!" Brahms replied.

He was once talking to George Henschel, the conductor and singer, on the ambition of high born personages to shine as composers. "Look here, Henschel," he added, "one never can be careful enough in judging of the compositions of princes, for one never can know who may have written them!"

The conversation once turned on a certain composer who was known as an imitator of Brahms. "Yes," said Brahms, "whenever I compose anything which proves a success, he at once composes it again."

To a lady, who naively asked him whether it was his habit to think very long before he began to compose, he put the counter, "Do you usually think long, before you speak?" When Simrock, his publisher, in the course of a letter informed him that "Mrs. Stockhausen (the wife of the great oratorio singer) had presented her husband since Sunday with a third boy," he wrote back, "What are you talking about? You say Mrs. Stockhausen has had a third boy since Sunday. Well, has she been going on like that all week?"

When Simrock once sent him the first copies of his latest songs, which Simrock had published, Brahms wrote to him, "It is perfectly disgraceful that anyone should be capable of printing such stuff and selling it for good money. Is there no public examination for publishers, that one might know if they can distinguish between muck and salad?"

### Hans the Nimble Wit

OF THE MANY stories attributed to Hans von Bülow, a few may be mentioned. It is not to be wondered at that the wit of one whose life was full of disappointments had often something bitterly ironical and aggressively pointed.

At an operatic rehearsal at Hanover, when the prima donna was singing unbearably out of tune, von Bülow suddenly gave the sign to stop and bowing to the lady in his suavest manner said, "Would you mind, Madame, giving us your A?"

In a time when the relations between Germany and Russia were not of the best,

Bismarck had ordered that Russian notes were not to be accepted by the state bank. This created an extraordinary sensation. On the same evening, in the course of a concert which von Bülow conducted and while Madame Carreño was playing a concerto by Tchaikovsky, the lights suddenly went down, at which von Bülow, addressing the audience, apologized, "I am afraid, ladies and gentlemen, we must stop a moment, for in these dark conditions those Russian notes (pointing at the music) will be little good to us!"

Once, when going up the badly lighted stairs of his hotel in London, someone de-

in A-flat; Minuet in G; and Serenade—were no less successful. An opera, "Boabdil," was brought out at the Berlin Opera House and was soon followed by the ballet, "Laurin." A symphony, "Jeanne d'Arc," was performed everywhere, while his orchestral suites had the honor of being first introduced to the public by Hans von Bülow, who was a great admirer of his works.

Still greater things were expected of him after so brilliant a beginning, and nobody thought that he had already reached the culminating point of his career and that his decline would be even more rapid than

There was at one time a tenor H. Berlin, known as much for his extraordinary stupidity as for his fine voice. At a party someone asked Moszkowski if one of the guests was not the Tenor H. No, replied Moszkowski, "that is the Bass Between us, I may, however, tell you that he is quite as stupid as H., only an octave lower!" At a dinner at which both Moszkowski and von Bülow took part, the latter was asked by a French gentleman for his autograph. Von Bülow, whose Brahms enthusiasm had just then reached its height, wrote in the album presented to him, "Bach, Beethoven, Brahms—*tous les autres sont cretins\**" (all the others are cretins). When, a little later, Moszkowski, who, we must add, was a Jew, was asked for his autograph, he, after reading von Bülow's words, without a moment's hesitation, wrote underneath, "Mendelssohn, Meyerbeer, Moszkowski—*tous les autres sont chrétiens*" (all the others are Christians).

It would be not difficult to add to the list of musicians' jokes. But we have here a sufficiency to evidence that musicians are not lacking in the sense of humor.

\* Cretin is a term for a person affected by cretinism, a malady of the thyroid gland which sometimes results in physical deformity and idiocy. In some countries the term was used in derision for the followers of Christ, intimating that they were fools. Cretinism is a common condition in hospitals for mental hygiene.

## Fifty Years Ago This Month

LOUIS PLAIDY, eminent piano teacher at the Leipzig Conservatory from 1843 to 1863 and then for some years a private teacher in that city, during which time he formed the technic of many of the leading pianists of the Mid-Victorian Era, was quoted thus:

"The teacher, who surrenders himself with entire love and self-sacrifice to his scholars, is the true artist. The scholar, therefore, whether as a practical musician or as an art-loving dilettante, may thank him not only for a correct mechanical technique, but also for a right direction in the way of intellectual culture."

"To be sure, the musically beautiful, the inspired rendering cannot be taught; it depends upon the power of intellectual apprehension, the susceptibility and depth of feeling, as well as the general aesthetic culture of the player; but the hearing of good music artistically performed, the making of good music with good musicians, together with good instruction, will be the best means to lead the scholar ever onward, and finally will bring him to a point where he will hit the right instinctively."

"If the scholar has to take the playing of his teacher, or of other masters, for his model, let the teacher not require that the scholar should exactly copy in his performance either his teacher or any virtuoso whatsoever. The strict copying of certain peculiarities of great masters, as well as the striving for effects through exaggeration of the characteristic features of a piece of music, is sure to run into mere externalities and caricature."

"The teacher must let the scholar reproduce the music as much as possible out of himself, and in accordance with his own conviction. Let him therefore favor the pupil's own conception and style of delivery so far as this may correspond with the character of the piece and not be positive, false and unbeautiful. But, above all, the teacher's labor with his scholar must attend toward the formation of a sound musical sense, fine sensibility, fine musical perception and discrimination, and the fine self-possession necessary to a good delivery. And he must constantly insist upon a simple, unaffected rendering; for the simple rendering, where the scholar lets the piece speak for itself, without additions or artificial refinements of his own, is the most intelligible, and for this very reason the most impressive."



THE VIRTUOSO  
From an old German caricature

scending in a hurry knocked against him and furiously called out, "Donkey!" At which the famous pianist and conductor, as if taking it for a self-introduction, politely lifted his hat and said, "von Bülow!" When, in the summer of 1877, he was staying at Baden-Baden, he had affixed to the entrance door of his flat the inscription:

"In the morning, not to be disturbed.  
In the afternoon, not at home!"

### Early Daylight-Saving

MANY WILL remember Alfred Reisenauer (pronounced Rise-en-our) the great pianist. One day he was informed by a London violinist, who had engaged him for a concert, that he would have to come to a rehearsal at ten o'clock in the morning. "Impossible!" Reisenauer cried. "How can I do that, when I never get up till ten o'clock?" "Well, my dear Mr. Reisenauer," the other replied, "you will just have to rise an hour earlier."

### The Humor that Saves

ONE OF THE MOST pathetic figures in the history of modern music is that of Moriz Moszkowski, at one time the idol of Berlin society and one of the most popular composers of the day. The writer, like all the world, admired him as much for his splendid musicianship as for his charming personality and ready wit. His Spanish Dances had made him famous at one stroke, and some other piano pieces—such as *Valse*

his rise. Domestic troubles caused him to leave Berlin to live in Paris; and, as if all his strength had come to him from his native soil and had gone from him the moment he left the country of his birth, very few large works came from his pen from that time onward, and gradually he descended step by step to the level of a mere drawing room composer. When the war broke out, he happened to be seriously ill; and, being unable to continue his work as a teacher and composer, and being cut off from his German friends and publishers, he spent the last years of his life in great poverty. It was due only to the kindness of some English and American admirers that he was saved from the worst. His charming salon music is too fine not to be expected to have a revival. 'Music fashions go in waves, and a wave of Moszkowski is sure to come again.'

Why is all this recalled? Because of the terrible irony of fate which caused one, who had held so high a position as an artist, to be nearly forgotten as such and to be remembered largely by his jokes. That they were uncommonly good ones the reader will be ready to admit, from a few which bear translation.

After his first Russian concert tour, Xaver Schwarzenbach was telling his friends of the success he had achieved and, turning to Moszkowski, asked, "Well, what do you think I made at my last recital at St. Petersburg?" "Just half," Moszkowski replied.



WILFRED PELLETIER

### An Interview Secured Expressly for THE ETUDE Music Magazine By R. H. Wollstein

WHILE RADIO MUSIC has been for years a boon to the listener, it is beginning to take on new significance to the professional musician and the music student who is still busy preparing himself for something, without a very definite picture, perhaps, of what that something will be. To the well established fields of musical work—opera, concert, church, oratorio, and the like—there has been added, all of a sudden, one might say, the new infant wonder of radio performance. There was a time, as we all remember, when radio did not attract the best performers of the musical world. But that time is now definitely in the past. The greatest musicians are turning to the microphone, today, sometimes as guest artists, sometimes as "regulars." This must mean a great deal to the music student. It means, for one thing, that he can hear the best music, for his education as well as for his entertainment, at all times, cost free and conveniently. It also means that in modeling himself upon the established artists he finds a new outlet for his own developing powers. I, for one, heartily endorse the idea of adding radio work to the possibilities of future accomplishment. There is here a very definite field. It is significant and worthy of the best attention. Also, it may hold the germ of a splendid future—provided one can succeed there!

#### A Survey of the Field

WHAT, THEN, are the necessary requisites for radio success? In my own radio work I have had occasion to make a number of observations which might prove of interest to the hopeful young aspirant. Let me say at the outset that radio work is much more difficult than any

of the other musical fields! It requires everything that those other fields do—with the possible exception of good looks—and a great deal more, besides. Let us consider, first, the possible outlets for the music student, in radio.

Undoubtedly the most promising fields are singing, orchestral work, and, possibly, direction. The solo instrumentalists have not, at the present time, the wide scope of activity that these others have. Most programs do not make a specialty of solo piano, violin, violoncello, flute, or harp performances; and when they do, they usually draw on the established "big names." Thus, the picture narrows down to those who can sing, and those who can work with orchestras.

#### The Candidate's Equipment

THE FIRST requisite of the radio singer is not so much ability in performance as the greatest and most sensitive musicality. As a result of having listened to hundreds of radio auditions, I should say that the candidate's first need is not only a well trained voice but also a voice with personality. That latter quality, I know, is an extremely difficult thing to define. No critic can hope to put his finger squarely down on the elusive, magical spiritual quality which makes for "personality." No singer in the world believes other than that he possesses "personality." And yet many do not.

Unfortunately, I have had the experience of listening to singers whose first three notes reveal a good physical organ—and nothing more! There is no sadder task than having to face such a candidate and to try to explain why he does not "get over." A great deal of time has been spent

# What About Radio

By Wilfred Pelletier

*Eminent Conductor of the Metropolitan Opera Company and of the National Broadcasting Company*

in thinking about this, in order to offer some assistance, perhaps, to future aspirants; and the nearest I can come to solving the problem is this: the first few notes that come to the listener over the air must make him sit up and exclaim:

"Who is that?"

"I would like to know more about him!"

"There is a singer who interests me, who moves me."

Or, "he puts independent thought into his work, and makes even an old piece sound fresh and new."

#### Special Equipment

THAT IS the desired result. Now, as to "how to get it?"

Well, the singer who inspires such a feeling must be sincere. He thinks not of the effect he is to make, but of the job before him of presenting good music. He thinks out his own interpretations and does not try to copy other people's mannerisms. Personal magnetism cannot be acquired; but sincerity and individuality of thought can be cultivated; and the singer, who hopes to succeed on the air, will do well to investigate these traits.

Other indispensable qualities, which a radio singer must have, are mental alertness and great musical "quickness"; facility at reading notes, at seeing to the core of desired effects, at taking orders, and at carrying them out at once. Speed is the soul of radio work—speed, plus the surety which prevents rapidity from becoming mere slipshod effort.

#### The Wheels Go Round

RADIO REHEARSALS and programs are like nothing else in the world. They are entirely different from any familiar field of operatic work. In the opera one has weeks in which to prepare a rôle, and during those weeks there are helps and coaching by half a dozen experts. Yes, and every bit of the time and the assistance is needed! In radio, one works not in weeks but in minutes—actually, minutes—because the orchestral musicians are paid by the hour and subsequent fractional parts thereof, and leisurely rehearsals would eat up thousands of dollars of quarter-hour payments! Yet, while the tempo of your work is unbelievably faster, its result must present the same smooth, perfect, unhurried effect of the visible stage.

Naturally, then, we have our eyes open for singers who can fit in with this rapid working tempo; singers who have themselves and their voices under perfect control, at all times; who can work on one brief suggestion, without hours of coaching and reminding; who can scan a page of words and music and look up again a moment later with the whole picture clearly and firmly in mind. We need singers who can think musically and can convince an audience at once, without warming up, without argument, without

delay. With the best will in the world, there is no room for "slow-pokes," or for people who have to be coached, parrot fashion, in the details of some other artist's interpretations.

Besides all this, too, the radio singer must pay strictest attention to diction. In a theater, acoustics, orchestral blares, distances, or even thick draperies of a stage set, any one of these can obscure the carrying power of a singer's diction. On the air, there is nothing between the voice and the microphone; and a single indistinct or mumbled word can turn all "thumbs down" at an audition. The radio singer must make up his mind that he can depend on nobody and nothing but himself. His vocal charm, his effects, his methods, his interpretations must all be absolutely his own. The radio mechanism cannot "build him up," and the busy directors cannot spare the time to take him aside and coach him, beyond the merest giving out of directions. He must be musically sincere, alert, individual and competent.

#### Versatility, Plus

THE SAME holds true for the orchestral musician. He must have everything that the symphonic or operatic man must know, plus the trick of playing popular music with conviction; for no radio hour is without popular music in some form or other. And he must do his work in exactly the same way, except that he must be more alert, more ready to watch out for changes, corrections and new instructions, all at a moment's notice.

As for the conductor, or director, he must be a symphonic expert, an operatic expert, a popular waltz, march and ballad expert, an instrument factory, a music library, and a past master of theory, harmony, counterpoint, and orchestration—all of these rolled into one and prepared to function at the speed of sixty miles an hour.

Here are some of the problems the radio conductor may expect to face; and it might be a good idea to check up with them in a personal way. He must have a complete symphonic and operatic background from which to draw in planning programs. He must be able to make his own orchestral arrangement of any piece of music in the world. Even if he does not have to do the writing down himself, he must be able to supervise such work. He must be able to change or arrange scores at a moment's notice; for it often happens that cuts or new instrumental effects must be made, even without writing them down at all. He must simply speak to his men about it in as few words as possible, and then go ahead and give a perfect performance. He must be able, of course, to work out any desired effect of harmonization. And he must do all these quickly, alertly and perfectly. Always he knows that time counts nearly as much as the finished effect

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# Bach and Handel Compared

By Walter Spry

THE DIFFERENCE in the music of Bach and Handel is not so apparent to the casual listener as to those of us who have made a study of these two great masters. Although born the same year (1685) and in the same country (Germany), their lives were along totally different lines. Bach lived in a small world, as far as exterior influences were concerned; while Handel was a traveler who lived many years in Italy and later went to London. Bach was a family man—with a very large family—while Handel was a bachelor. From the beginning Bach was identified with church music; while Handel who wrote three of his operas during his early sojourn in Italy, and others later in England, did not write his oratorios until toward the end of his life.

There are certain qualities in their music that resemble each other and many that differ greatly. Both being performers of distinction, skilled in the polyphonic style, we find that it takes ability of a high order to give adequate rendition to their instrumental works, be they for the harpsichord, organ or violin. When Handel was performing one day at a church in Rome, it is told that Scarlatti (born 1685 in Naples) had not yet seen the performer when he said: "It must be that devil of a Saxon!" Later Scarlatti so revered Handel that each time he heard his name he crossed himself. Bach, of course, was famous throughout Germany as an organist and harpsichord player.

The principal difference in their art of composing is that Bach's music is very chromatic, while Handel's works are in the main diatonic. For this reason Bach's choral music is more complex and is less known to the world in general, while Handel's oratories are favorites in every land. The beauty of Handel's music is more apparent, and its grandeur is unsurpassed. His instrumental music for the piano is, however, of much less importance than Bach's, because of its limited amount and its lack of variety. Such pieces as *The Harmonious Blacksmith*, the *Chaconne in G*, the little *Fantasia in C* and some of the suites are attractive but do not compare with such works as are in constant use by the many students of Bach, some of which works are to be catalogued in a coming paragraph.

As already hinted, Bach was a great teacher; and he wrote a literature which pupils from the early to the most advanced grades may study. Many small pieces of the grades preceding the *Inventions* form the habit in the young student of training the hands to play independently and together. It is my belief that the *Inventions* are frequently given too soon in the young pupil's study, and thereby a distaste for Bach's music is acquired. If properly administered, the *Inventions* are a splendid preparation for the *Partitas*, and then the *French* and *English Suites*. Several selections from this literature should be studied before the great "Well-Tempered Clavichord" is taken up. This monumental work is the Old Testament of the piano literature; and it compares favorably in importance with the *Beethoven Sonatas* and the *Chopin Studies*. But we are not finished even with these beautiful examples of Bach's art, for we have fantasias, toccatas and separate fugues, such as the one in A minor, the *Chromatic Fantaisie and Fugue*, not to mention the lovely *Italian Concerto*, and the great "Preludes and Fugues" for organ.

To lead all pupils to a just appreciation of this literature is no easy task. But I have succeeded in establishing a certain appreciation of the fact that Bach's subjects are always of inspirational character and masterfully developed. Furthermore, the polyphonic style of writing is one necessary to conquer in this music, to prepare us for the more modern composers such as Brahms and Rachmaninoff.

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A CHURCH CONCERT AT THE TIME OF  
JOHANN SEBASTIAN BACH

# The Very American Story of Emma Abbott

*In which Poverty becomes the Vestibule to Success*

By Tod Buchanan Galloway

Americans revel in that peculiarly national trait of compelling success when mountainlike obstructions seem to make it unthinkable. Emma Abbott, born in Chicago, on December 9, 1850, and died in Salt Lake City, on January 5, 1891, will ever remain one of the most colorful of our American prima donnas. Judge Galloway, in his very human manner, has discovered certain things about her youth, which must inspire ambitious young singers of our day. After all, the American spirit of penetrating all interferences is one of our most precious national assets.

—Editorial Note.

THAT Emma Abbott was as true a singer as she was a patriotic American, the writer cannot affirm, as his recollection tells him that he heard her only once in the opera, "Bohemian Girl," when she was supported by the erstwhile silver voiced tenor Brignoli singing *Thaddeus of Warsaw*; but that she was a native born American no one can deny, for her life was devoted to the effort to popularize opera in this country.

Emma Abbott was born in Chicago, where her father had located as a teacher of music, both vocal and instrumental. From her father we can trace the early musical ability and the New England constancy of determination and will to succeed which were the determining features of Emma's character. Her father was born and married in Concord, New Hampshire; so Emma inherited her Yankee pluck from both parents. Her father, before he began his wandering existence, was the director of the Old South Church choir in Boston. Later Seth Abbott moved from Chicago to Peoria, Illinois, where Emma early made her débüt as a singer and player on the guitar.

The story that she walked barefooted to appear before an audience composed of coal miners is undoubtedly apocryphal. The family was, however, in extreme poverty, and Emma contributed to its lean purse by giving lessons on the guitar and singing in concerts.

## A Career in the Distance

IMBUED WITH the idea of assuring comfort for her family, and with the knowledge that as a child she had a beautiful voice, she conceived the plan of putting her talent to use. When she was thirteen years of age she found a printer who trusted her for her printing bills, programs, and posters; and, walking to a neighboring town and posting her own bills, she secured a good audience. Her proceeds were ten dollars; her printing had cost three dollars; so she returned in triumph with seven dollars for her mother.

When Emma was sixteen she learned of a vacancy for a school teacher and walked nine miles to secure it, with the result that her pluck and determination won for her the place. Four months later she gave her first concert in Peoria, with one hundred dollars as the proceeds. She now traveled as best she could and finally connected herself with a Chicago concert company. Her shift was short with the concert company, which broke up and left her penniless. A kind hearted railroad man, admiring her pluck and determination, helped her and advised her to go to New York and see Perepa Rosa, who was at that time in this country and was noted for her generosity to struggling musicians.

For Emma it was the old story of one obstacle after another. Frequently walking from one town to another, she had her feet frozen and was often hungry. Arriving in New York Perepa Rosa was away. With fifteen dollars she started West, stopping in Toledo, Ohio, where she hoped

to see Clara Louise Kellogg. We will let our first American prima donna to be recognized by Europe tell the story.

## A Good Fairy Prima Donna

IN HER INTERESTING "Memoirs of an American Prima Donna," Clara Louise Kellogg tells graphically of how she first started Emma Abbott on her career, which resulted in a triumph for Emma Abbott, crowned with a fortune won through her indomitable pluck and courage.

Miss Kellogg writes: "On one concert venture we arrived late one afternoon in Toledo where the other members of the company were awaiting me. Petrilli, the baritone, met me at the station and said immediately, 'There is a strange looking girl waiting at the hotel for you to hear her sing.' 'Oh dear, another one,' I exclaimed, 'to tell that she hasn't any ability. She is very queer looking,' Petrilli assured me.

"As I went to my supper I caught a glimpse of a very unattractive person and decided that Petrilli was right. She was exceedingly plain and colorless, and had a large turned up nose. After supper I went to my room, as I usually did when on tour, for the theater dressing rooms were impossible; and presently there was a knock at my door and the girl presented herself.

"She was poorly clad. She owned no warm coat, no rubbers, no proper clothing of any sort. I questioned her, and she told me a pathetic tale of privation and struggle. She lived by traveling about from one hotel to another, singing in the public parlor when the proprietor would permit it, accompanying herself on her guitar, and passing around the plate or hat afterwards to collect such small change as she could.

"I sang here last night," she told me, "and the manager of the hotel collected eleven dollars. That's all I've got, and I don't suppose he will let me have much of that." Of course, I, who had been so protected, was horrified by all this. I could not understand how a girl could succeed in doing that sort of thing. She told me furthermore that she took care of her

mother, brothers and sisters.

"I must go to the post office now and see if there is a letter from my mother!" she exclaimed presently, jumping up. It was pouring rain outside. "Show me your feet," I said. She grinned ruefully as she exhibited her shoes, but she was off the next moment in search of her letter.

"When she got back to the hotel

I got hold of her again, gave her some clothes and took

her to the concert in my carriage.

After my first song she rushed up to me. "Let me look down your throat," she exclaimed excitedly. "I've got to see where it all comes from." After the concert we made her sing for us, and our accompanist played for her. She asked me frankly if I thought she could make her living from her voice, and I said 'yes.'

"Her poverty and her desire to get on naturally appealed to me, and I was instrumental in raising a subscription for her so that she could

go East. My mother immediately saw the proprietor and arranged that what money he had collected the night before should be turned over to her.

"It has been said that I was responsible for Emma Abbott's career on the operatic stage, but may I be pardoned to deny the allegation. My idea was that she intended to sing in churches, and I believe that she did so when she first came to New York. She was the one girl in ten thousand who was really worth helping, and of course my mother and I helped her. When we returned from my concert tour I introduced her to people and saw that she was properly looked after. She became, as everyone knows, highly successful in opera. In a year's time from when I first met Emma Abbott, she was self supporting. She was a girl of ability, and I am glad that I started her off fairly, although, as a matter of fact, she would have gotten on anyway, whether I had done anything for her or not."

## A Career Begins

ENCOURAGED by Clara Louise Kellogg, in 1871 Miss Abbott became a pupil of Errani, and also the soprano in the Church of the Divine Paternity. Dur-

ing this time she sang in a concert with Ole Bull. Then, in the following year (1872), with the aid of the congregation and the blessing of Henry Ward Beecher, she sailed for Europe to prepare herself for an operatic career.

One wonders, with her puritanical background, how she assimilated with the foreign artists. This continued to be one of the constant contrasts of her operatic life. She began the true operatic career in America with pietistic inhibitions which later she was obliged to drop when it came to her appearing in tights, which in pagan rôles she justified by being worn "modestly." She even sang the immortal part of *Violetta* in "La Traviata" as "A woman who tried to be good." "Proper narration" succeeded the famous Abbott kiss. One wonders whether she experienced the near nausea which Clara Louise Kellogg encountered from the garlic laden breath of her tenors, in the Abbott kiss.

Abbott studied first with Sangiovanni in Milan and then with Delle Sedie and Marchesi in Paris. Her lessons over, she appeared in "The Daughter of the Regiment" at Covent Garden Theater, London, under Mapleson. She then returned to America and shortly formed the Emma Abbott English Opera Company. Thereafter, until her death, she continued touring the country, singing the leading rôles in her opera company.

Originally her voice, while not very flexible, was pure and pleasant, so that Gounod praised it. By dint of hard work she made her inflexible organ into one of flexible technic. "La Traviata," "Romeo and Juliet," "Paul and Virginia," "Pinafore," "Martha," and "La Sonnambula" offered her favorite rôles, which she first made widely popular in America.

Later she and Clara Louise Kellogg became less friendly; but we must remember that the strictures of the elder singer on Emma Abbott were those of one prima donna on another and therefore must be taken with a grain of salt. The history of Emma Abbott will be always an inspiration to all struggling and ambitious young people.

## A Place in the Sun

THE Emma Abbott English Opera Company was everywhere successful, particularly in the West and South. Eugene Field, in a delightful couplet of his "Western Verse," gives us a touch of her popularity:

"Such high browed opery airs as one  
is apt to hear you know  
When he rounds up down to Denver  
at an Emmy Abbott show."

If Emma Abbott is not enrolled among the great singers, it is because her ambition led her away from the beaten track. By carrying out her own ideas with her own opera company, she was very successful and made a great fortune.

Emma Abbott did astounding things with  
(Continued on Page 683)

# Rubinstein's Famous Song

## "Der Asra,"

### As Arranged by Liszt

A Soliloquy on This Widely Known Composition

By Austin Roy Keefer

HEINRICH HEINE

WHEN ONE HEARS a master song that for many years has never failed to please discerning listeners, it is worthy of special study. Songs composed by such masters as Schubert, Schumann, Mendelssohn and Rubinstein, when transcribed for the piano by such a pianist as Liszt, are worth while. Worth while indeed are these pieces for their poems, music and history.

Piano transcriptions of songs, by Liszt, are excellent developers of superb musical discrimination. Everything Liszt touched became wonderful. All of us cannot sing or hear good singers in the great *Lieder*, at our fancy; but the faithful piano will come to our aid. Let it sing your songs, tell your stories, paint your pictures, portray your moods, or interpret the emotions which words often fail to express. The piano can give infinitely.

The *Asra* is, in many respects, a song of charm. It is rich in history, in legend and in imagination. To interpret the work fully, one should know not the words only but also the marvelous background that must have inspired the poem. It is of unique interest.

Here is an English translation of the German poem:

Daily pass'd in radiant beauty,  
To and fro, the Sultan's daughter  
In the twilight, where the fountain  
Ripples o'er with crystal water.  
Day by day the youthful slave stood,  
In the twilight where the fountain  
Ripples o'er with crystal water.  
Daily grew he paler and paler—  
Once at evening came the princess  
To his side with hurried accents:  
"Tell thy name, for I would know it,  
And thy home, thy sire and kindred?"  
And the slave replied: "My name is  
Mahomet, I come from Yemen;  
And my race is that of Asra,  
Who must die if love they cherish!"

#### Romantic Legendry

HERE IS a personal version of the legend that makes the poem perhaps more understandable:

"Ages ago, in the Orient, a lovely girl was to marry the very old sage who compiled the Mohammedan "Koran." On the day set for her wedding the prince of the Asra tribe met her, and at sight they fell deeply in love. The young woman's father permitted her to make her choice, and she chose the handsome youth. They were soon

married; and upon hearing this the ireful sage put a curse upon the race of the Asra, that each should live only long enough to beget an heir and that none of the Asra tribe ever should enjoy love for long. To ward off this terrific curse, a ruby was obtained that seemed to emit darts of flame. So long as the Asra kept the precious "Asra Ruby," the sage's curse meant nothing.

"Many generations later the Asra was captured by some Sultan or Rajah. The ruby hung from his neck. The chief forbade its being taken from him, as he felt the power of the flaming redness. Instead of making the Asra a menial slave, he became a personal slave of the Arab, and his duty was to keep the jugs filled with water. In due time the princess saw the attractive youth. They had many secret glances and meetings. Later he stole to the palace, and his only possession was the ruby which he gave as a bribe to the porter! Before he reached his beloved princess he had to kill several attendants. Of course the lovers eloped together. After a male heir was born, the two lovers were drowned; but the young Asra was destined never to enjoy or cherish love." Such is the con-

densed story of this myth of the Far East.

#### Carrying the Message

IF THE INTERPRETER has this descriptive material in mind he can make the piano sing the desert echo, make it throb with oriental harmony; he will be able to hold his listeners with the magnetism of what the poet, the great composer-artist Rubinstein, the omniscient Liszt, all have so abundantly felt.

While many programs for music of the abstract mean too often nothing but cheap sentimentality, yet descriptive programs for song transcriptions of dramatic, historical or special atmosphere, will help the pianist to sing his message with sympathetic heart-head and hands.

Elsewhere in THE ETUDE will be found the writer's especially prepared edition of a piano gem which has been much neglected and is well worth the effort of its mastery. The added fingering, pedal marks and interpretative indications are in accordance with the principles of Leschetzky. The introductory measures offer great pianistic possibilities for tonal shadings. Technically the composition offers no great difficulties to earnest workers; but it is nevertheless a work of undoubtedly artistic worth.

## Memorybook Pages of a Musical Pilgrim

Presenting Messages and Music From Many States

By Aletha M. Bonner

I

#### "I HEAR AMERICA SINGING"— IN NEW ENGLAND

after the landing of the Pilgrim Fathers, was largely the story of Psalmody in its various forms.

To "Psalm-singing New England" belongs the honor of publishing the first book printed in the American Colonies—a music volume—which adds still greater luster to this accomplishment. The Bay Psalm Book was the title of this treasured tome, which was published in 1640, at Cambridge, Massachusetts.

It was to see a copy of this famed old book (only a few of the original editions are now in existence) that the writer journeyed to the Public Library of Boston, the first city visited in these musical pilgrimages in America. And here, on glass-guarded display, was the priceless volume, together with other treasured music pages of storied fame, such as, time-worn sheets of spinet and harpsichord "Selections"; for, despite the opposition of certain of the sterner-minded Puritans, musical instruments were in time introduced into Colonial life.

An advertisement appearing in the Boston News Letter of 1716 dating, reads:

"Note, Note, Any person may have all instruments of musick mended. Harpsichords, Virginals, and Spinets strung

and tuned at reasonable rate and likewise may be taught to play upon instruments above mentioned."

It was in historic Boston that the first Singing School was opened in Brattle Street Church, this in 1800; and, at the old State House of the capital city, the original organ upon which Oliver Holden harmonized the world-loved Coronation is on display.

This quaint and highly revered State House was in 1789 the scene of an inspiring musical event. The festive occasion was a visit of General George Washington, then President of the United States; and here, under a triumphal arch, Holden's choir, "The Independent Musical Society," burst forth in an ode of praise to the honored guest:

*Great Washington, the Hero comes:  
Each heart exulting hears the sound.  
Now in full chorus burst the song,  
And shout the deeds of Washington!*

Boston has been called the "City of Musical Firsts," and rightly named; for, in connection with the first features, already mentioned, her musical past includes such initial items as:

The first Pipe Organ in New England 1713.

The first pipe organ built in New England, 1745-6.

The first Orchestra organized in New England.

The first great Oratorio Society in America, "The Handel and Haydn Society," 1815.

These, and other noted first-formation features emphasize the practical and popular interest taken by the citizenry of Boston in musical art.

The city was the birthplace of many famous early musicians, including William Billings (1746-1800); Oliver Holden (1765-1844); Lowell Mason (1792-1872) and later-century contemporaries, William Mason (1829-1908); George P. Upton (1835-1919); Benjamin J. Lang (1837-1909); Alice Fletcher (1845-1923); Louis C. Elson (1848-1920), and many others.

From this "cradle of culture," as Boston is sometimes called, we travelled down the valley of the broad Connecticut—a river which rises in New Hampshire, forms a boundary line for Vermont, and flows southward through Massachusetts and Connecticut into Long Island Sound.

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# Musical Embroideries at the Piano

By Leroy Elser

IN MAKING a study of a particular phase of technic or of interpretation (inevitably interwoven) the mind is clarified by first determining the artistic goal which is intended to be served by it. Thus the approach to the study of musical ornamentation may be rational, rather than the haphazard one it seems generally to be.

No better expression of the legitimate purpose of musical embellishment will be found in the following quotation from Sir Hubert Parry's work, "Evolution of the Art of Music," in which he refers to

two great masters of music; the one, working in practically every musical medium, and the other, peculiarly the apostle of the piano. Of Bach he says, "Indeed he had a gift for rapid ornamental passages almost unequalled by any other composer; for they never suggest mere emptiness and show, but have some function in relation to the design, or some essential basis of effect, or some ingenious principle of absent, or some inherent principle of actual melodic beauty which puts them entirely out of the category of things purely ornamental." Speaking of Chopin, he continues, "With him, ornamental profusion was a necessity; but, more than in any other composer except Bach, it forms a part of his poetical thought. . . . the very idea is often stated in terms of the most graceful and finished ornamentation, such as is most peculiarly suited to the genius of the instrument."

Accepting Bach and Chopin as ideal in their use of embellishments, it becomes more simple in music of every period to apply the measure of "a function in relation to the design," or making them so far as may be "a part of the poetical thought."

## The Origin of Ornament

IT IS IMPRACTICAL in a brief treatment of the subject to trace the slow development of ornamental devices, nor is it of especial importance to the student of the intermediate grades. Given the right perspective and direction, the earnest student will find his own way in safety.

Primitive peoples, who, without exception, display an innate love for excessive ornament, are almost always of inferior intellectual power and organization. With orientals, though highly civilized, the trait is observable whether in literature, art or music. In European countries, what is generally known as Hungarian music, though devoid of ornamentation in the first place, in the hands of the gypsies became the most ornate known. This ornamentation, though meaningless, implies an aptitude for mechanical dexterity.

The desire of singers to display their vocal skill caused composers to write in a manner to satisfy their vanity and found expression in meaningless overornamentation. This cause, the love of display, accounts for the great number of embellishments which have at one time or another been in use. Fortunately, most of them have become obsolete and only those most suited to enrich musical thought have been retained.

In the realm of instrumental music, the application of strictly decorative devices had to wait upon the development of the respective instruments; and the early stages of that development came to us from the composers for the lute. Composers for the forerunners of the piano, the clavichord and the harpsichord, were most ingenious in their use of ornaments to disguise the poor sustaining power of those instruments.

It is clear that in ornamentation, as in all other phases of the art of music, progress has been made from a blind groping from mere instinct, through successive stages, to the high plane it occupies in the music of Bach and Chopin. Passing over all that period of slow growth, it will be our object to give some general rules for the execution of the most common ornaments in use from the time of the classicists to the present time.

## A Cosmopolitan Crew

SINCE MUSIC is a universal language, one should know the terms which are synonymous in various countries. Thus we have the French word, *agremens*, the German, *manieren*, the quaint English word, *graces*, and the Italian, *abbellimenti*, all meaning ornaments. It is worthy of note that the French term, *agremens*, came into use because the French were the first to standardize the use of the various graces.

Those ornaments, which will be particularly treated, are the trill, the appoggiatura, the mordent and the turn.

The trill (trille, triller, trillo, shake or tremblement) is one of the earliest graces in use, and Grove says, "The chief and most frequent ornament of modern music, vocal and instrumental." It consists of the regular and rapid alternation of a principal note with one usually a major or minor second above or below it. When a trill ends with a turn it is said to be perfect; without the turn, it is imperfect. The trill sometimes begins on the principal note and sometimes on the auxiliary. With most of the early masters, and with the French, it was the unvarying rule, until the end of the eighteenth century, that the trill should begin with the auxiliary note; while nineteenth century authorities, such as Hummel, Czerny and Moscheles, prefer that it should start with the principal note. The modern sign of the trill is

Other signs used in older music were // . The rapidity with which the notes comprising the trill are played, or in other words, the number of notes composing it, will be determined both by the technical ability of the performer (though from a purely artistic standpoint this is not to be considered) and from the character and style of the music.

indicates that closing notes are to be played—sometimes written out in the form of a turn. This device is more serviceable when the succeeding note rises than when it falls. Closing notes are played in the same speed as the trill, being usually rapidly connected with the next main note.

the shake from below. This auxiliary below is played first, then the main note is trilled with the upper auxiliary.  
 the shake from above. This is like a four note turn starting above, followed by the trill proper.

## The Appoggiatura

THE APPOGGIATURA (appogiatura, port de voix, vorschlag) is a grace note preceding the principal note; and it may be a step or a half-step above this note, or a half-step below it. The appoggiatura is sometimes called a leaning note, and it may be either long or short. When short, the name applied to it is *acciaccatura*. When long, they are sometimes written out as large notes as a part of the text, and sometimes as small notes slurred

to the main note, which is written as if it retained its full value, whereas a portion of its time is taken in execution of the grace.

It is only when written in small notes that confusion is apt to arise in the manner of their execution. The acciaccatura is written as a tiny note slurred to the principal one. A line is drawn through its stem, thus

Ex. 1

and as little time as possible is used in its execution. As now used, the long appoggiatura is somewhat variable, but the general rule is to give it one-half the value of an undotted note and two-thirds the value of one that is dotted. Often the exact time to be given it is indicated by the grace itself, which must be subtracted from the time of the main note. If the next note is one of the same pitch, the appoggiatura takes all its value and is carried to the next with strong portamento.

## The Mordent

A SIMPLE or single mordent (*beisser*, *pincé*, *mordente*) consists of three notes, the upper or auxiliary note occurring but once; while in the double or long mordent it appears twice or oftener. Both kinds begin and end with the principal note and are played with great rapidity. They take a part of the value of the main note and are seldom played before the beat or part of a beat to which they are attached. Goodrich says that, "In modern works, especially since the advent of Chopin, the mordent is frequently to be considered as representing adventitious grace notes, whose value is taken from the previous, not from the principal note." His argument is that this method of performance does not interfere with the melody note or the rhythm, if played without accent.

It is unfortunate that there has been an exact reversal in the meaning of the terms, mordent and inverted mordent, so that in interpreting the signs, one should make sure which it is that the composer or editor intends. As used in modern music, the sign of the mordent is and that of the inverted mordent is . The sign of the double or long mordent is . Mordents are generally to be played in diatonic intervals unless accidentals are placed either above or below the sign, thus:

The mordent is composed of a principal note with an upper auxiliary; and the inverted mordent has a principal note with a lower auxiliary. Examples of each kind follow, first as written and then as played.

Ex. 2

The accent sometimes falls on the first and sometimes on the last note. The Germans call the first variety, *praller* or *pralltriller* and the second, *schneller*. Another term used to designate the mordent is passing shake.

The turn (*groupe*, *grupetto*, *doppelschlag*) is one of the most useful of graces. In slow music it serves to connect long melody notes, and in rapid tempo or on short notes it tends to lend brightness and accent to the phrase.

The sign of the turn is

placed directly over or after the note to which it is attached, as the case may be. It may consist of four to five notes. A few general rules for its execution follow.

1. Placed over a note:

- (a) If over a long note; if in slow tempo or before a rest;

Ex. 3

- (b) If over a short note or in quick time:

Ex. 4

If, however, the principal note is followed by another of the same pitch, the turn begins on the main note.

Ex. 5

2. Placed after a note:

- (a) If a turn follows a dotted note and the next note is a single unaccented one filling out the measure, the value of the dotted note is divided into thirds and the principal note played on the first third, three notes of the turn on the second and the principal note again on the third.

Ex. 6

- (b) If the dotted note be a short one or if the time be rapid, the same rule may apply, or a group of four equal notes to the value of the simple note (without dot) followed by the principal note to the value of the dot may be played.

Ex. 7

or

Ex. 8

- (c) Turns after long dotted notes, except as mentioned under "a", are played the same as when they follow an ordinary note, that is, of four equal notes.

Ex. 9

- (d) If a turn is placed over the opening note of a phrase, it is  
(Continued on Page 694)

# Why Counterpoint?

By William Benbow

MANY STUDENTS are asking this question, especially those specializing in piano. And the next question they ask is, "What difference will it make in my playing?"

The answer is, "You will see more and hear more, and consequently you should express that much more in your interpretation." The esthetician would say that it will sensitize and stimulate your aesthetic power of apprehension and appreciation. Remember the classic instance of the man observing Turner painting a seascape. He said, "Mr. Turner, I've lived all my life at the seaside, but I've never seen anything like that." To which Turner answered quietly, "Don't you wish you could?"

Almost any one of us would object to being called an ape. Yet Robert Louis Stevenson, speaking of his technic of acquiring literary skill, characterized himself as a "sedulous ape." He studied and carefully analyzed the styles of different writers in different centuries, and then he "imitated" them "sedulously" in order to sense their distinctive characteristics of diction, vocabulary, syntax, and treatment. The real value of those disciplinary exercises lay in the concurrent sensitization of his esthetic and critical faculties. It empowered him to discern, discriminate, appraise, and enjoy the essential art values. And may we stress the fact that this sort of culture would have accrued to Robert Louis Stevenson, even if he had not written a single essay or novel.

### Athletic versus Ascetic

SO EARNEST STUDENT, do not be dismayed by the seemingly pedantic and austere aspects of counterpoint. Rid yourself of such an ascetic complex, and submit to the beneficent athletic discipline with which this study will empower you. Most of us do not know how shortsighted we are.

For a practical test of musical shortsightedness, take the first few measures of one of the best known tunes in the world, *Onward, Christian Soldiers*. Although millions have heard and played it repeatedly, we would venture to guess that not one in a hundred has heard or seen the interesting contrast between the first phrase (measures 1 and 2) and the third phrase (measures 5 and 6). The student, when his attention has been called to that, will say at once, "Why yes, the soprano sings the same phrase in measure 5 and 6 that the tenor has sung in measures 1 and 2," and will stop at that. Asked to look again more closely, he will finally see that the tenor of measures 5 and 6 is the same as the soprano of measures 1 and 2. "Is that all?" you ask. He looks again and sees how "ladies and gentlemen change" positions in the four voices.

### A Contrapuntal Surprise

WHEN IT IS explained that what he is seeing and hearing is a bit of that horrendous ogre, "quadruple counterpoint," he feels like the character in Moliere's play who considered himself highly complimented when told that he had been "speaking prose" all his life.

Now that we have started "seeing things," let us proceed to compare the musical interest of these four variants of the first phrase:

**Ex.1**

A has no melodic interest. In B the tenor has more interest than any other voice. In C both the bass and the tenor have a tune of their own. D has three points of interest:

1. All three lower voices have a melody of their own.
2. There is more contrast in time values in different voices.
3. Here there is a sequence in the Alto.

### A Question of Costume

A SCOTTISH HIGHLANDER had twin sons, one of whom bided at the native hearth and heath, the other going to Edinboro and becoming a priest. Here they come arm-in-arm toward you. How will you distinguish them? Did I hear you say, "Kilts"? Well, just so, counterpoint is musical costumery. We may dress a familiar melody in the staid habiliments of a monk, or we may trick him out as a clown.

The treatment of a familiar tune will naturally arouse more interest than a textbook cantus. The tune to *When Morning Gilds the Skies*, in all our hymnals, will serve as a starting point.

**Ex.2**

We begin at A, with the melody in the tenor. The soprano imitates it by "diminution" (by notes of half the original value), followed at once by the B phrase which anticipates the regular B phrase of the tenor. The C phrase inverts the A phrase, and is followed by D, which inverts the B phrase in both soprano and bass, while the tenor begins the third phrase of the melody at E.

We begin at A, with the melody in the tenor. The soprano imitates it by "diminution" (by notes of half the original value), followed at once by the B phrase which anticipates the regular B phrase of the tenor. The C phrase inverts the A phrase, and is followed by D, which inverts the B phrase in both soprano and bass, while the tenor begins the third phrase of the melody at E.

Our next venture will be like a play at tennis, in which the net will be a phrase or two of *Drink to Me Only With Thine Eyes*. Back and forth over this net we will bandy the short scale run serving as ball.

**Ex.3**

Perhaps we can amuse ourselves by trying to combine the themes of Nos. 2 and 3. We shall ask the bass to sing the melody, and the tenor will try to cheer him with friendly banter, using the B phrase from No. 2. Soprano and alto will imitate him. In the second measure the tenor even turns a somersault.

**Ex.4**

When a person faints, his bodily motions and his speech (and his relatives) are held in suspense. Our word syncopation means fainting. So a syncopated note loses motion just at the point where we expect it to come down on the accent, and we are held in suspense until it moves again. In the following example notice the suspension in the soprano, with the tenor and then the bass copying that figure.

**Ex.5**

Proceeding to more complex possibilities, we now introduce chromatic progressions, at the same time endeavoring to maintain independent melodic interest in every voice, for that is the essence of counterpoint.

**Ex.6**

We may borrow from nature or architecture all sorts of patterns with which to weave our contrapuntal vines around the trellis of our original melody. From an elm leaf we shall take the serrate or saw-tooth pattern for our next attempt, for a string quartet.

**Ex.7**

The intensifying of the chromatic and arabesque (even grotesque) elements leads us to the extreme modernistic development, which experiments with such "burbanking" of tonalities as the following baroque specimen. It recalls a sentence from a Galsworthy essay. Speaking of beauty he writes, "How dangerous a word—often misleading us into slabbing with extraneous floridities."

**Ex.8**

The present day futurist might claim to justify such "floridities" by saying that this is a bit of harlequinade, in which the alto sings the song to his beloved "Celia," while the soprano is given to the flute, the bass

(Continued on Page 677)

# The Most Amazing Romance in Musical History

By Nicholas Slonimsky

*New and interesting revelations  
of Tchaikovsky's extraordinary  
love affair with a devoted  
admirer he never met*

## PART II

NADEJDA Filaretovna von Meck was Tchaikovsky's good angel. But the picture would be incomplete, beside the angel, there had not lurked a demon. That demon was Tchaikovsky's nominal wife, Antonina Ivanovna Milyukova. Their romance started trivially. The young woman admired him from afar, wrote him letters, as a young romantic musically-inclined girl (at one time she attended the Moscow Conservatory) would write to an idolized hero of her dreams. Two of her letters, dated May 1877, have been preserved in the archives of the Tchaikovsky Museum at Klin.

She wrote:

"Wherever I am, I cannot forget you or stop loving you. What I like in you, will find in no other man; I would not even look at another man after you. Yet, only a week ago I had to listen to protestations of a man who has learned to love me from my school days and has remained faithful for five years. It was as painful to listen to him as it must be painful to read my letters having nothing encouraging to say in reply, when, even with the best of intentions, you are unable to show anything but complete indifference."

In her second letter, Antonina Ivanovna writes in the same vein:

"Having read your letter, I felt I loved you twice as much. Perhaps, if you were perfection itself, I would have remained indifferent to you. There is no defect that would force me to renounce my love for you. This is not a momentary infatuation, but a sentiment that has been growing for a long time, and I could not destroy it even if I wanted to. I dare assure you that I am an honest and decent girl, in the full sense of the word, and that I have nothing to conceal from you. My first kiss will be for you, and for no one else. Do not try to discourage me concerning your qualities, because it will be a waste of time. I cannot live without you. Perhaps I will kill myself. Then, let me look at you, and kiss you so that even in the other world I should remember this kiss."

Tchaikovsky's letters to Antonina Ivanovna have not come to us, but we have his letter to Madame von Meck, in which he states his reasons for the marriage. The letter is dated, Moscow, July 3, 1877, three days before the wedding ceremony, only a few months after the beginning of his correspondence with Madame von Meck.

"In the first place I must tell you that I, most unexpectedly, have become a bridegroom. This is how it happened. A short

time ago I received a letter from a girl whom I had met and known before. From this letter I learned that she had for a long time honored me with her love. The letter was written so sincerely, so warmly, that I decided to answer it. Although my reply did not give my correspondent any hope, we continued our correspondence.

"The outcome of it all was that I agreed to pay her a visit. Why did I do it? Now, I believe that the power of fate drove me to this girl. During our meeting I explained to her that I nurtured for her a sentiment no more tender than that of mere friendship.

"After I left, I realized the folly of my action. If I am not in love with her, if I cannot reciprocate her sentiments, why should I go to see her, and what may be the end of it all? From her subsequent letter, I concluded that, if, having gone so far, I should suddenly turn away from her, it would make her wretchedly unhappy and drive her to a tragic end. Thus, I was confronted with a perplexing dilemma; either to save my freedom and let her perish (perish is not just an empty word; she really loves me beyond all measure), or to marry. I could not but select the latter alternative. In this, I was supported by the fact that my eighty-two-year-old father, and all my friends and relations want to see me married.

"So, one fine day, I betook myself to my future spouse and told her candidly that while I could not love her, I would be her faithful and grateful friend. I described my temperament, my irritability, unevenness of moods, my shyness of people, my circumstances, all in minute detail. After that, I asked her if she would be my wife. The reply was naturally in the affirmative. I cannot express in words the torments through which I passed the first few days after this. It is not difficult to understand why. At the age of thirty-seven, possessing innate antipathy for matrimony, to be reduced by the force of circumstances to the status of a bridegroom, and at that, a bridegroom not in the least enamored with his fiancée—is very painful.

"Now I will say a few words about my future wife. Her name is Antonina Ivanovna Milyukova. She is twenty-eight years of age. She is rather attractive. Her reputation is spotless. She is poor, moderately intelligent; she seems very kind-hearted and is capable of unlimited devotion. One of these days our marriage will take place. What will happen next, I do not know."

After the marriage, he wrote to Madame von Meck:



TSCHAIKOWSKY AT HIS HOME IN ST. PETERSBURG

Kiev, August 9, 1877.

Nadejda Filaretovna:

Here is a brief history of what I have had to live through since July 18; that is, from the day of my wedding.

I wrote you already that I married not because of my heart's desire but yielding to an inconceivable chain of circumstances, leading inexorably to a most difficult dilemma. I had to choose between turning away from a young woman whose affection for me I had so carelessly encouraged, or marrying her. I chose the latter. But after the ceremony, when I found myself alone with my wife, I suddenly realized that I had not for her even a simple feeling of friendship; worse than that, that she is hateful to me in the fullest sense of the word.

"I realized that I, or at least my music, was doomed to perdition. My future appeared to me as a pitiable half-existence, an unbearable comedy. My wife is not guilty of anything; she never intended to drive me to matrimony. Consequently it would be base and cruel to tell her that I have no love for her, that I regard her as an intolerable burden. The only way out was to dissemble. But to go on pretending as long as I live is the greatest of ordeals. I sank into profound despair, which is all the more horrible, since there is no one near me who could comfort and encourage me. I began to think of death eagerly, passionately. Death seemed the only way out; but violent self-destruction would be out of the question.

"I must tell you that I am deeply attached to some of my relations, to my sister, two brothers and my father. Should I decide on suicide and carry out my decision, it would strike them a death blow. There are many other people, there are several dear friends, whose affection and

friendship attaches me to life. Besides, I have the weakness (if it may be called a weakness) to love life, love my work, love my future successes. I have not yet said all that I want to say before I die. Since death does not take me, what am I to do?"

He wrote to his brothers much more frankly:

"I would be a liar if I would try to assure you that I am completely happy, that I am accustomed to my new situation, and so on. After the terrible day of July 19th (the day of the wedding), after all this interminable moral torture, one cannot easily recover. The most encouraging thing is that my wife does not understand my unhappy state. Now, and all the time, she has an air of satisfaction and contentment. She is not difficult. She agrees to anything and is satisfied with anything."

"We had talked over things, and our relationship is clearly determined. She consents and will never complain. All she needs is to tend me and take care of me. I have full liberty of action. As soon as we get accustomed to each other, she will not hamper me in anything. She is very limited, and this is a good thing. An intelligent woman would frighten me. With this woman, I feel such superiority that there can be no fear."

On July 23, 1877, Tchaikovsky wrote to his brother Anatol:

"I live through a really difficult period of my life. However, I feel that little by little I get accustomed to my new status. It would be horrid to deceive my wife. So I told her beforehand that she could count on my brotherly love only. Physically, my wife is absolutely repulsive to me."

The state of mind and body of Tchaikovsky while in Moscow is shown in the

following incident which he related to a friend:

"The weather was cold and nasty, and there was frost at night. On one of such nights I went to the deserted shore of the Moskva river, and the idea came to my mind to catch a fatal cold. Unobserved, I waded into the water up to the waist, and I stayed in the water as long as I could endure the cramps in my body. I came out of the river with a firm conviction that I would certainly die of pneumonia or some other disease. But my constitution proved to be so strong that this icy bath passed without consequences. I did not try again but felt that I could not go on like that any longer. I wrote to my brother Anatol, asking him to send me a fictitious telegram demanding an urgent trip to St. Petersburg. This he did without delay. I recall little about my sojourn in St. Petersburg. I remember terrible fits of nerves."

He did not return to Moscow and to his wife. He went abroad. To Madame von Meck he wrote from Clarens, Switzerland, on October 23, 1877:

"I spent two weeks with my wife in Moscow. Those two weeks were a series of the most excruciating moral trials. I felt at once that I could not love her. I could not get accustomed to her. I was in despair. I sought death; I believed it was the only way out. I had fits of insanity during which my soul was filled with such savage hatred for my wretched wife that I could have choked her to death. My conservatory work and my home work became impossible. I was losing my mind. Yet, I could blame no one except myself.

"My lack of character, my weakness, my little practical sense, my childishness all were responsible for this. At that time I received a telegram from my brother, informing me that, in connection with the renewal of performances of my opera, it was necessary that I should go to St. Petersburg. Mad with happiness that I could get out of this hell of pretense, falsehood and hypocrisy, I went to St. Petersburg. When I saw my brother, all that was pent up in my soul during the two endless weeks burst out. My brother went to Moscow, had a talk with my wife and arranged that he would take me abroad, and my wife would go to Odessa so that no one should know anything about it."

In conclusion, he asked Nadejda Filaretovna to let him have more money. Madame von Meck answered in her typical fashion:

"Dear Piotr Ilyitch, why do you hurt my feelings by worrying about your finances? Am I not your friend? You know how many happy hours you have given me, how deeply grateful I am to you for that, how necessary you are to me, how keenly I desire you to be what you were created for; consequently, I am doing nothing for you, but all for myself. By tormenting yourself, you spoil my happiness in taking care of you, as of showing that I am not a friend. Why do you do it? It hurts me so... If I should need something, you would get it for me, would you not? So we are quits, and now, please, Piotr Ilyitch, do not interfere with my management of your affairs."

Tchaikovsky's gratitude was without end. With Madame von Meck's unlimited resources, he felt safe. He went to Italy. He was still boiling with rage against his wife, who kept writing him vitriolic letters. He wrote to Modest on November 7, 1877:

"Her last letter is remarkable in that from a sheep she is transformed into a wild, sly and treacherous cat. According to her, I am a deceiver who married her in order to shield myself against scandal. She is horrified at my shameful perversity, etc., etc. What filth! But the devil take her!"

A curious document, illustrating Tchaikovsky's mental distress at that period, is preserved at the Museum at Klin. It is a book of Tragedies of Euripides, in a Latin translation, published in 1591, bearing an

inscription in Tchaikovsky's handwriting:

"Stolen on December 15, 1877 by Piotr Tchaikovsky, court counsellor and conservatory professor, from the Library of the Palace of the Doges in Venice."

Yet, such is the paradox of genius that at the same time, during the most harrowing period of his personal life, Tchaikovsky composed his finest creations, the "Fourth Symphony" and the opera, "Eugene Onegin." A letter from Venice to his brother, dated Dec. 24, 1877, reads:

"Only thanks to the monotonous existence in Venice and absence of all distraction could I work with such perseverance and determination. When I am at "Eugene Onegin," I do not feel the same satisfaction as in writing the symphony. I am writing the opera in a casual way, it may be worth while, or it may not. The symphony is different: I write it in clear conviction that it is an unusual work, and the most perfect in form of all my previous writings."

When a divorce seemed imperative, Madame von Meck wrote Tchaikovsky:

Moscow, Feb. 24, 1878.

"I am terribly worried and perturbed that you are being annoyed. Unfortunately, I could think of no other means to remedy this situation, except through indifference and patience, for it is not likely that she would agree to a divorce, unless she finds another man who would be willing to marry her. If this is the case, why not offer her a sum of money as advance payment towards what you are paying her now—say, ten thousand rubles? It may be that she will consent to give you a divorce on this condition. I would undertake to raise this sum. Please try, my good friend. I do want to see you protected against annoyance."

Tchaikovsky replied from Clarens, in Switzerland:

Clarens, March 10, 1878.

"I will now answer, my dear Nadejda Filaretovna, your questions concerning my future, in which your friendship promises me so much happiness. You are, truly my good fairy, and I do not find words to express the love and affection with which I repay all that you are doing for me. As regards my relationship with a certain person, a divorce would be the best way to end the whole affair; it is my heartiest wish. I am convinced that the sum which you mention is quite sufficient and that that certain person will prefer it to the very precarious pension, which I undertook to pay her."

"But I can consent to this form of tribute only in case she makes a formal promise to divorce me. Recently I had an occasion to convince myself that this certain person would never let me alone were it not for the fear to lose her pension. I am giving her this pension conditionally: 'Behave yourself; don't annoy me or my relations (she had already begun writing letters to my old father); conduct yourself in such a manner as not to be a burden; then you will get your pension. If not, live on your own.' You may think this language harsh or cruel. I wish I could tell you the repulsive details, demonstrating that this certain person is not only absolutely soulless and petty, but that she is beneath contempt."

But the divorce proved to be more difficult than could be imagined, and this despite the fact that Tchaikovsky's brother, Anatol, who assumed the rôle of an intermediary, was himself a member of the legal profession. Tchaikovsky's wife, contrary to his expectations, shifted the whole affair onto the psychological rather than financial plane; she wrote him on May 27, 1878:

"You want a divorce, but why should it be negotiated in the courts? You write that you assume the guilt—there is nothing surprising in that. You want freedom for yourself and never stop to consider whether it is good or bad for me. Was it not enough, the sorrow that you made me suffer, when you abandoned me without

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# RECORDS AND RADIO

By Peter Hugh Reed

THE "Trio" by Bach, which the Italian Trio performs on Victor discs 8710-11, is from the "Musical Offering," Bach's celebrated tribute to Frederick the Great.

The story goes that Frederick, who was a noted flutist, given to playing in chamber concerts almost every evening, was about to play a concerto one night, when an officer brought him a list of strangers who had just arrived at the castle. Discovering Bach's name among the travelers, Frederick in great agitation sent for Bach to come to him immediately, before he had an opportunity to change from his traveling clothes. Once Bach arrived, the King forgot his concerto, and took "old Bach"—as he called him—for a tour of his castle in order that the noted musician might play upon his various Silbermann forte-pianos. At Bach's request, the King furnished him with a theme, upon which the musician promptly invented a six-part fugue.

When Bach returned home, he took the King's theme and created his famous "Musical Offering"; which he dedicated and sent to Frederick. This work is one of Bach's most notable contrapuntal structures. The "Musical Offering" contains, among other pieces, a *Ricercare* (recorded on Victor disc 8660) and the present "Trio," sometimes called a "Sonata." This "Trio" was originally composed for flute, violin and accompanying clavier. Casella, the eminent Italian pianist, however, has given it what might well be termed a more symmetrical arrangement for violin, violoncello and piano; and it is this version which the Italian Trio—headed by Casella—performs on records.

This is delightful music; music that grows upon one more and more with each hearing. It begins with an expressive *Largo*, which is followed, first by a joyful fugal *Allegro*, then by a poetic *Andante*, and ends with an *Allegro* with a rollicking fugal subject.

Among all Bach's choral music, there is nothing more purely ethereal or more beautifully expressive than the Choral, *Jesu, Joy of Man's Desiring*, from his Cantata No. 147. It is one of those musical fragments (that is, when considered apart from the Cantata) that one listens to and promptly wants to have repeated. That is why it is desirable in a recording. The vocal part is rarely mated to one of the loveliest and most casual melodies, which is played by the violins and oboes. In a recording of this work by the Choir of the Temple Church, London, (Victor disc 4286), a piano and oboe solo are used to support the singers. On the reverse face of this disc the same choir, supported by an organ, sings an impressive excerpt from Spohr's "Last Judgment." Here is a particularly desirable disc.

Mozart's Quintets in C Major and G Minor have been called "songs of death" and tonal documents of filial devotion and compassion. They were written in 1787, about a month apart, at the time when Mozart's father was upon his deathbed. These two works reveal Mozart's genius at its highest. There is human anguish, undeniably, in this music, but no hint of morbidity. Mozart speaks from his soul, deeply touched by filial devotion and the thought of death; and the music is the

heightened speech of his fully sublimated inner emotions.

The G Minor has long been popular. It has been twice recorded. The C Major, on the other hand, has been unjustly neglected for it is a fine work—a really great work. We welcome its advent on records and recommend it to the attention of all music lovers. The Pro Arte Quartet, with Alfred Hobday as second violist, perform this quintet in the recording. (Victor set M270).

Mozart's "C Major Quartet" (K465) is the last of the six that he dedicated to Haydn. It was written in 1785, two years before the quintets just mentioned. When it was first produced it incited no end of criticism because of the dissonance in the opening bars. Although today this no longer offends, it nevertheless conveys "a certain feeling of strangeness." It certainly presents Mozart in a new light. The C Major is one of Mozart's finest quartets. Its expressive assurance is striking—there is a profundity or depth of strength to this music which marks the matured genius of its creator, that genius which two years later was to be fully consummated in his "G Minor Quintet." The *Andante* section has been aptly termed "possibly the most emotionally satisfying slow movement from any of Mozart's quartets." A good recording of this work has long been needed. And it was fitting that it should have been made by an eminent American organization like the Gordon String Quartet, who make their initial bow on records with this work (Columbia set 219).

It has been fittingly said that the quartets of Beethoven's last creative period "occupy a solitary position not only among Beethoven's works; they probably represent the last word and the supreme effort in the instrumental music of all ages." The first of these, the "Quartet in E-flat, Opus 127," is distinguished by its rarely exalted *Adagio*, whose sublimity can probably be traced to the fact that Beethoven had but recently completed his "Missa Solemnis." Fourteen years lie between this work and Beethoven's "Quartet in F Minor, Opus 95." And, in these fourteen years, his deafness has driven him into himself. The new music that he creates in the quartet form, beginning with this work, is the "expression of a lofty spirit beyond all human affairs." The Flonzaley Quartet, who disbanded a number of years ago, played this work for a Victor recording (Set M153) before their retirement; but, for some strange reason, this recording was never released in this country until recently. Their performance of this work is a fine one, but unfortunately the recording suffers by comparison with modern ones.

The glamour of the Arabian Nights, the rich coloring and the exotic rhythm of the Orient: these things Rimsky-Korsakow has incorporated in his symphonic suite "Scheherazade." The program of this popular work is only hinted at, for Rimsky-Korsakow wished it to be intentionally vague. For this reason, the program is no essential to the enjoyment of the music.

A new recording of this work by Stokowski and the Philadelphia Symphony (Victor set M269), a recording in which the richness, the subtle shades and the dynamic reaches of the music are fully reproduced for the first time, should find a large and appreciative audience.

"It is not true that the large majority of the listening public is not enamored of the finest music. If my years of broadcasting have taught me nothing else, they have brought out that fact very definitely. Give the people the best and they will learn to appreciate it. Teach them that music is a language they can understand and they will love it and revel in it."—Walter Damrosch.

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

## Problems in Arranging for the Concert Band

By Dan Jensen

THE BAND WAS at first organized only for playing military and dance music. Both of these types of bands call for loud playing.

It was only toward the beginning of the twentieth century that bands began to present concert music. The modern concert band is hindered by tradition. Ideals of instrumentation still lean towards the military. This is needless in the present day, because practically all of the high schools and colleges that have band work, now have several organizations. One is definitely a concert organization and the others do the military or marching end of the work.

Yet the concert band retains the excess of brasses needed in the outdoor playing, but superfluous for finer symphonic music. Almost invariably two or three trombones are used on each part. Many of the fine bands have four cornets on a part. What need is there for this army of brass players? Three trombones are sufficient for almost any concert band, and at the most, four cornets can supply enough soprano brass for such an organization.

Reed choirs are as yet incomplete. A band director is quite proud to have a large group of soprano clarinets. Does he think about the lower voiced woodwinds? Bands have been slow to adopt changes in instrumentation. Such changes are necessary if finer results are to be obtained.

There has been very little attempt on the part of arrangers for band to specify how many as well as what instruments were to play the parts. In fact, they have even tried to arrange the music so that any combination of wind instrumentalists may play it. Quite naturally, a composition played by a band with twelve clarinets and six cornets sounds different from the same piece played by a band using six clarinets and twelve cornets. The most outstanding attempt to set a standard of instrumentation for band is that proposed by the American Bandmasters Association, which they recommend to all composers for band. Since this is a problem in arrangement, not in composition, the student must solve the problem of selecting the most suitable instrumentation.

Hence the student arranger really has two problems instead of one. He must determine what combination of instruments will be best suited to the composition, and then arrange the selection for a specific group.

### Instrumentation

IT IS NECESSARY to consider the orchestra and the effects produced by the orchestra in order to arrange music so that a band will be a satisfactory medium of expression.

In "Iphigenie in Aulis," by Gluck, the orchestra, as set up by Wagner, consists of 2 Flutes, 2 Oboes, 2 Clarinets, 3 Bassoons, 4 Horns, 3 Trumpets, Tympani, and the usual strings. Since Wagner was accustomed to a rather large orchestra, this probably meant 18 Violins I, 16 Violins II,

14 Violas, 12 Violoncellos, and 10 Doublebasses.

The usual band arrangement would give these string parts at various times to any and all of the wind instruments. The orchestral wind parts would be partially retained. The others would be given to another instrument. To illustrate this, the student wishes to cite an example from "Rienzi" Overture. Wagner is noted for the use of tone color effects. This calls for exact use of the woodwinds. In the passage beginning on measure 7 of the score, Wagner writes for 2 Flutes, 2 Oboes, 2 Clarinets, 1 Bassoon and 1 Horn. In the band score the first Flute part of the orchestra score is retained for the Flute. The Flute II part of the orchestration is omitted. The Oboe I of the orchestra part is given to the E-flat Clarinet. The Oboe II part is carried for one measure by the band Oboe which then finishes the passage on the Oboe I part. Otherwise Oboe II is omitted. The Clarinet I part of the orchestra part is given to the Solo Clarinets. This is usually a large group in the band and since no instructions for a reduced section are given, it is likely that this part will be overbalanced. The Clarinet II part is given to the band Clarinet I section which probably will result in their being overbalanced as the Solo Clarinets were. The Bassoon part is given to the Baritone while the band Bassoon rests. The Horn part, strangely enough, is given to the Horn. In addition to these atrocities, the arranger invents a melodic line not existing in the Wagner score and gives it to a large section of Clarinet II players. After reading about this badly arranged passage, no doubt other instances similar to it will occur to the reader.

Probably a worse evil than this pointless trading of parts is the lack of homogeneity of the groups playing the string parts. In

the orchestra there is a thoroughly blending string family. They are all instruments with the same sound characteristics. The harmonic series is complete for each instrument, giving the sequence of one, two, three, four, and so on.

The Clarinet is the principal substitute for strings in the band arrangement. The Clarinet is not of the same harmonic sequence as the strings, having one, three, five, seven, and so on. This would not be so serious a drawback if the Clarinets as a unit produced the entire range of string effects in the band. By this the student implies that the Clarinets should give the balance of tonal effect, supported by a brass group (to be discussed later), of the 70 string players in the orchestra. In present day bands only the Violin and occasionally the Viola parts are thus represented. The Viola parts are often omitted entirely. The Violoncello and Doublebass parts are almost invariably given to the brasses which do not have the tonal qualities of the Clarinets and so do not blend with them as the members of the string family blend with one another. That this is unsatisfactory is evidenced by the use of Violoncellos and Doublebasses in many of the finer concert bands. In order that Clarinets may produce this string balance, more instruments should be used to supply the Viola, Violoncello, and Doublebass parts. Hence the following players would be more satisfactory: 8 Clarinets I (Violins I), 8 Clarinets II (Violins II), 6 Alto Clarinets (Violas), 6 Bass Clarinets (Violoncellos), and 6 Contrabass Clarinets (Doublebasses). Why is it that this is not done? Probably the high cost of the lower voiced Clarinets has contributed to the lack of large groups of them. Certainly the poor quality in the upper register of these instruments seriously impairs their usefulness. The wide range and great

facility of playing are their greatest assets. Since they are not entirely satisfactory, the use of some other reed instruments might help to overcome the difficulty.

### Proposing a Change

THESE SUBSTITUTIONS for the Violas, Violoncellos, and Doublebasses are the most important changes in instrumentation which the student is proposing. It is very well agreed that the soprano Clarinets are best for the Violin parts. According to authorities the Saxophones, and especially the Alto and Baritone, most nearly resemble the Viola and Violoncello in tone. The only serious drawback to the use of the Saxophone is that its range is limited. The E-flat instruments cannot reach the low C of the Viola and Violoncello parts. For this reason it is advisable to use the Alto and Bass Clarinets in conjunction with the Saxophones. To further extend the range upward for the Violoncello parts, a Tenor Saxophone may be used.

The Contrabass Clarinet lacks a minor third (or a major third where the Doublebass goes to low E-flat) in the register. The B-flat and E-flat Saxophones (Bass) are not so useful here because of their unwieldy nature. Hence the use of the Contrabass Sarrusophone is suggested. It easily spans all of the lower and most of the upper register of the Doublebass part. With the use of the double reed instead of the Saxophone mouthpiece, it is possible to obtain a flexible bass which is easily handled technically and which has a somewhat more brilliant tone, due to the brass tubing, than the other woodwind basses. The tone in a blended combination gives the same vibrant sonority as the Doublebass.

The difference in construction of all of these instruments produces a mixed set of harmonics. The Saxophones and Sarrusophones are octave changing and produce harmonics one, two, three, four, and so on. Since these are different from the Clarinets, it is recommended that the larger part of the group playing the lower string parts be Clarinets, which will tie the unit together in tone color, and the lesser part be Saxophones and Sarrusophones which improve the tone quality and add range and volume.

This gives as a revised list the following: 8 Clarinets I, 8 Clarinets II, 4 Alto Clarinets, 2 Alto Saxophones, 4 Bass Clarinets, 1 Tenor Saxophone, 1 Baritone Saxophone, 4 Contrabass Clarinets, and 2 Contrabass Sarrusophones.

### Adding Power

SINCE IT IS necessary to have more power at times than the aforementioned group of reed players can produce, some brass players should augment them. In the band there is a clear brass family of Trumpets and Trombones which tend to give greater prominence to certain overtones than the covered brass family (Cornets,

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SEVENTH REGIMENT NATIONAL GUARDS BAND IN PARIS

# MUSIC EXTENSION STUDY COURSE

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## SPANISH DANCE

By GUSTAV LAZARUS

This little Lazarus offering has the educational qualities which teachers are always delighted to find in a composition. The right hand has the mordent figure in the form of triplets. The right hand also has several examples of repeated notes, measures 3, 15, 16, 17, 21, 25, and so on, which should be played with finger-plucking *staccato*. In the left hand are many instances of the sustained bass note, as well as the quite interesting phrasing effects in measures 39, 40, and 41.

The matter of rhythm is certainly of importance in playing this piece. Accents well marked and *staccati* sharply pointed will help much to establish the rhythmical outline upon which it depends for its Spanish flavor.

The tempo is moderately fast and holds fairly even throughout. There is nothing in the least complex about this little number. It is charming and simple and would make an excellent addition to the average pupil's recital repertoire.

## ARMISTICE DAY

By EVANGELINE LEHMAN

One senses the excitement and flag waving of Armistice Day in this contribution by Evangeline Lehman.

The opening motif has for its subject a fragment from *The Star Spangled Banner*. Following this an arpeggio leads into a phrase from the French National Anthem, the *Marseillaise*. Next the Armistice Day Parade begins, in strict march time, the drums of the band being heard in the roll of the grace notes in the left hand.

The second section is in two-four rhythm and here are heard the trumpets announcing the approach of cavalry. Begin this section quietly and let it grow in volume as the cavalry draws near. After this short section the parade motif is again asserted and builds to *fortissimo* as the procession passes under the Arc de Triomphe. The theme ends on a passage in sixteenths (bugle calls) and the final high note in the right hand, preceded by a roll of three grace notes suggestive of the piping of fifes.

## A WOODLAND FROLIC

By GEORGE HAMER

The first section of this composition consists of finger legato passages built on the five-finger group and the scale divided between the hands. It is taken at fairly fast tempo, and *forte*. The *staccato* quarters interspersed between the *legato* passages should be clipped off sharply and accented exactly as marked.

The second section is in D Major and consists of chords for the most part. Play these with fore-arm attack.

Note that the melody is taken over by the left hand in measures 19, 20, 23, 24, 27, 28, 31, and 32. Here again phrasing and accents are important and must be observed. Give this music a cheerful, merry rendition in keeping with the title. At the end of the second theme go back to the beginning and play to *Fine*.

## THE CHINESE LAUNDRYMAN

By WALTER WALLACE SMITH

Pieces of Oriental inspiration usually have a great appeal for imaginative young pianists. Here is a whimsical one the title of which suggests the antics of a clowning Chinese laundry man. The opening theme scurries its way along in the approved Western conception of the Chinese method

of writing music, against a *staccato* bass. The second section is somewhat quieter in vein, and suggests perhaps John Chinaman singing contentedly at his work.

After a short interlude the first theme is heard again and leads into a new theme in *staccato* eighths for both hands. Be sure to observe the accents as marked in this section. Wrist *staccato* is strongly recommended. To be effective this piece will have to be played up to tempo.

## EVENING MELODY

By VICTOR RENTON

In this little Nocturne the left hand carries the melody throughout the first section. The right hand should not at any point over-top the melody and one should summon one's very best singing tone. Call to mind a singer and accompanist and play each hand accordingly. The left hand requires deep pressure touch while the right-hand chords should be accorded a more shallow touch in order that the tone may be kept "thin." The tempo for this section is *Andantino*. The second theme is in A minor and is taken this time by the right hand in the soprano voice. The tempo increases somewhat in this section, marked *più mosso*, and the tone is also bigger than that used in the first theme.

The entire piece is to be played with expression and sentiment. The pedal is to be used with care so as to provide as much *sostenuto* as possible without blurring.

## JUNE CAPRICE

By STANFORD KING

This caprice calls heavily upon the resources of the average pianist in the matter of touch. It begins *allegretto grazioso* (light and lively but graceful) with the melody in the upper voice of the right hand. This theme should be played with wrist *staccato*, the short groups in thirds and sixths bounced off clearly and distinctly but at the same time quietly.

Beginning at measure 5 make certain that the melody in the soprano sings out and is sustained over the accompanying chords. The tone increases to *mezzo forte* in the second section, the theme remaining in the upper voice.

Style is paramount in playing a composition of this type. Unless it emanates ease and abandon the effect of a caprice is lost. The Trio section affords opportunity for crossing hands—usually welcomed by young pianists. The melody here lies in the inner voice, played by the right hand while the left supplies the bass and reaches over the right hand to fill in the upper accompanying chords. At the end of this section a return is made to the original theme, D.C., and the piece ends at *Fine*.

## A LONELY BIRD

By LYDA SIMMONS

Here is a short piece brimful of value for pianists. It is tuneful enough to win in its own right a place upon the program of the pupils' recital and in learning it the young performer will acquire helps to real pianism. The little groups in thirty-second notes are quite birdlike when rolled instead of fingered. Pupils should be taught to master the five-finger roll before beginning to study this piece. The groups are rolled into the following eighth notes and tossed off sharply at the end. There follows a short, phrased group which should be played *legato*, very lightly however, in order to preserve the birdlike effect. This piece makes an interesting study in rhythmical patterns for teachers who are con-

cerned to have their pupils understand musical form—a very important requirement in intelligent interpretation. The same patterns persist through this entire piece and it is strongly recommended that this number be included in teaching repertoires.

## THE ASRA

By RUBINSTEIN-LISZT

What an interesting composition is this! Two of the greatest geniuses of the keyboard have had a distinct part in the making of it. There is no disputing the fact that Liszt and Rubinstein are gigantic figures in the pianistic world. How interesting to find these great technicians taking pleasure and interest in the simpler forms of music! Perhaps this contains the seed of a lesson for young pianists who look upon technical display as the acme of piano playing.

The *Asra* was written as a song by Rubinstein who used the poem of Heinrich Heine, the "German Shakespeare," as a setting. The oriental flavor of the melody is unmistakable. The song so impressed Liszt that he later made a piano transcription of this number.

Do not fail to read Mr. Austin Roy Keefer's detailed analysis of this work in the current ETUDE.

## LARGHETTO

By MOZART-SCHÜTT

Edward Schütt has won many friends through his original compositions as well as by his many clever arrangements. He possesses a style that is individual and it is interesting to see how he has submerged this style so as not to encroach upon the original atmosphere of the Mozart air in his arrangement of this *Larghetto* from the "Clarinet Quintet."

After a short eight-measure introduction, the melody begins in the upper voice of the right hand and flows thereafter in a manner typically Mozartian. The music has all the grace, charm and purity associated with Mozart airs and the arranger has wisely preserved a simple broken-chord accompaniment as its support.

Play the melody so that it is sustained, *legato*, and not too big in tonal quantity. Play it expressively but simply. The secret of playing Mozart lies in preserving simplicity and at the same time keeping the music alive and colorful.

The little passages in thirty-seconds as well as the measures in triplets (35 to 37) should be played with shallow touch over the tops of the keys in order to imitate as closely as possible the harpsichord of Mozart's day. If given the benefit of the modern piano with its vastly richer resources, these passages become too thick and lose the sparkle so necessary to their full beauty. This edition is very well edited and if the marks of expression, pedaling and phrasing are followed faithfully the result should approximate the interpretation Mr. Schütt had in mind.

## A JOLLY TUNE

By WALLACE A. JOHNSON

This brief number (about Grade One-and-a-half) presents an opportunity for the study of harmony patterns. The left hand consists of the tonic and dominant seventh chords throughout except for the cadence chords at the very end. These, as they progress from subdominant to tonic suggest the "A-men" of a hymn. Pupils should learn to recognize harmony patterns, as these, together with melody patterns and

rhythmical patterns, are of the greatest aid in sight reading, memorizing and general musicianship. Many of the measures of the right hand in *A Jolly Tune* give practice in alternating double notes with single notes. The marks of dynamics are clearly indicated as are accents and *ritardandos*, so that there should be no difficulty in the matter of interpretation.

## COASTING PARTY

By HESTER LORENA DUNN

This little tune, as may be readily seen, is built on the scale figure. The four line verse printed at the top is very clever in that it shows exactly how this piece should be studied. First of all the scale is divided between the hands—four fingers in each hand being used. This procedure avoids the necessity of passing the thumb under and the hand over. It also divides the scale into tetrachords. This gives an opportunity for scale analysis to those teachers who teach the construction of scales of tetrachords. Tetrachord, as we all know is a name given to four notes arranged in alphabetical order. The major tetrachord is a group of four notes with a half step between the third and fourth. Two tetrachords (a whole tone apart) form the major scale. When the scale is divided between the hands as in this example, each hand plays a tetrachord and the form is made very clear. In *Coasting Party* scale figures ascend and descend, making an ideal exercise. As soon as pupils learn to construct a scale they should be given pieces in which the scale appears as melody, thus training them to look upon the scale as an interesting musical pattern and not merely a form of technical exercise.

Wise teachers have many such numbers as this in their teaching repertoire.

## A DARK SECRET

By J. LILIAN VANDEVERE

In *A Dark Secret* the melody is carried in the left hand for the most part. The first theme is written in two-note phrases and it follows that the drop-roll attack should be used by the hand and arm. The first theme is in A minor, the right hand supplying the accompaniment on tonic and dominant chords. It should be played with a certain air of mystery in keeping with the title. The *sforzando* chords in measures 9 and 11 should not be overlooked. These are designed for dramatic effect and should stand out distinctly as the rest of the theme is *pianissimo*.

The second section of the piece begins with a phrase marked *mezzo forte*. This is answered by a left hand phrase played *pianissimo*. This alteration is in effect until measure 25 is reached from which point the tone remains *mezzo forte* until the close of the section. After the pause at the end, return to the beginning and play to *Fine*.

## GRANDPAP AND HIS FIDDLE

By BERNIECE ROSE COPELAND

This descriptive little number may be of interest to some students because of the stress laid upon "mountain music" over the air and otherwise at the present time. The introduction suggests the tuning of the fiddle by means of using the same notes as those to which violin strings are tuned. This effect is used again in measures 13 and 14. The theme itself lies in C major and remains for the most part in the five finger position.

The G major scale is used as part of the melody in measure 11 and this, together (Continued on Page 694)

# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Small Hands and Octave Playing

I am beginning to study Kullak's studies, "The School of Octave Playing," Section II. I have small hands and though I can reach the octave comfortably, my hands get very tired in playing these studies fast, especially in playing octaves on black keys the fourth finger tires quickly. I think I have flexibility in my wrists and hands.

Please advise me if I must continue using the fourth finger for octaves on black keys. Do you think this fatigue will disappear with practice? For nearly three years I could not play piano and now I have begun again, practicing three hours a day. Also in Kullak Studies, No. 3, the fourth finger is used on white keys. Can I use the fifth finger and play *legato*? —Miss L. V.

May I compliment you on your zeal to acquire an octave technic "all by yourself." Your efforts and persistence should set an example to other teachers, for too many of them have been careless and lackadaisical about octaves. As a result those students who have natural aptitude for octaves and a good hand have muddled through somehow while the others, falling by the wayside, have given up in despair.

An octave routine should be as much a part of the daily practice as scales and finger exercises. It is necessary first to understand the three essential kinds of octaves: 1, full arm; 2, fore-arm; 3, hand (or wrist). Each of these must be practiced regularly and in combination in order to meet every difficulty. Full arm or weight octaves are used chiefly for slow, ponderous passages, or for special bell-like or "dripping" effects. Debussy's *Sunken Cathedral* offers ideal opportunities for these full arm octaves.

For brilliance, combined with endurance the constant practice of fore-arm octaves is indispensable. The fore-arm movement occurs as the octaves go from white keys to black and vice-versa—as in the chromatic scale. The fingers keep constant contact with the keys, and the fore-arm never strikes from above, but simply pushes in and out. The best way to practice these fore-arm octaves is in short groups of the chromatic scale, alternating very slowly and very fast. The wrist is held rather high and the unused fingers are usually flattened out. Practice each hand separately first, then hands together:



GUY MAIER

The ETUDE has the pleasure, and feels that it is a great honor, to announce Mr. Guy Maier as the successor of the widely loved Professor Clarence G. Hamilton who for years conducted our Teachers' Round Table. Mr. Maier is internationally known as a pianist and educator. He was born in Boston, educated at the New England Conservatory, and later studied with Artur Schnabel in Berlin. His recitals, here and abroad, including concerts for young people in all parts of America, and his Two Piano Recitals with Lee Pattison, have brought him great distinction. He has been a member of the Piano Faculty of the University of Michigan School of Music and of the Summer Session of the Juilliard School of Music.

These groups are gradually combined and extended until you can play a chromatic scale of two or three octaves brilliantly and fast, accenting by three's, four's, and six's.

Hand, or wrist octaves, are used for light, very rapid passages and for fast repeated ones. The wrist is flat or low, and the octave is played by a quick whip-like movement of the hand. Again, do not hold the wrist in the air or whack at the octaves from above. Rather play them with a quick flip of the hand, always resting on top of the key when not playing.

I know of no better wrist octave exercises than some selected ones from Doering, Opus 24, and as for octave etudes, the first ten in the back of that little book are ideal

—charming music and not too difficult. I do not advise Kullak studies since they are unnecessarily complicated. I like Presser's "First Studies in Octave Playing" (Grade two and three) also Presser's "Selected Octave Studies" (same grade) which are delightfully melodic. I can also highly recommend J. H. Rogers "Octave Velocity Studies" (Grade two and three) and his "Octaves and Chords" (Grade three and four).

Of course you must use the fourth finger on black keys when you play *legato* octaves, but do not worry too much about these; they will take care of themselves if you practice the other kind thoroughly. Avoid using the fourth finger on black keys whenever you can, especially in loud or rapid

passages, for the hand tends to tighten, and brilliance and endurance are cut in half when the fourth finger is used.

To avoid tiring, try to think of octave passages in impulses or accented groups instead of single tones. If for instance, you play a chromatic octave scale in groups of four sixteenths, think of each first sixteenth note as a full arm octave and the three following as fore-arm octaves. In other words, the four notes are thought of as one full arm impulse (accented) with three fore-arm movements thrown in! Always rest for an instant before and after playing each four-note impulse. A good way to relax is to throw the arm into the air, bounding lightly to the lap after playing every four tones. I cannot emphasize too strongly these moments of rest (and thought!) between playing-impulses.... It is unwise to work strenuously on octaves for more than one half to three quarters of an hour daily.

## The Musical Mother

I have learned to play the piano over a number of years in a haphazard fashion. That is, I read my notes correctly and understand the various rhythms, but I know nothing of technic. I read fourth and fifth grade music easily and play all popular music. I play a lot from THE ETUDE, of which I have been a subscriber for several years.

A year ago I started to study technic without a teacher and went through Schmitt's "Preparatory Exercises, Op. 16" and now I have started C. L. Hanon's "The Virtuoso-Pianist, Part I." How can I judge when I have caught up my technic with my reading ability? I transpose and count with almost no difficulty. However, I realize that reading, counting and transposing are not all there is to music so I have gone back to Mathews' "Third Grade" and I intend to go right on from there. I have no definite plans or ideas other than the fact that I want to learn for my own pleasure. I practice an hour daily. How shall I divide this time? At present I spend three-quarters of the hour on exercises.—Mrs. G. O.

With two husky children on your hands, and your household and social duties it must be difficult to find time for concentrated, undisturbed practice. Yet I have taught many women in just your situation who somehow seemed to find two or three hours a day for their music, and who still had happy homes, contented husbands and well-brought-up children. How they could do this is an inexplicable mystery to me, for no one knows better than I how seemingly impossible it is. Recently, after spending eight weeks as head of the house (in the absence of the real head) and being at the mercy of the dozens of daily interruptions and unexpected situations which occur in every household I decided that anyone who could practice the piano and run a family at the same time must be a paragon indeed! I simply could not do both.

So, even your one hour's practice a day seems wonderful; but why spend so much of it on exercises? I can understand your ambition to improve technically, and if you will practice a few short, concentrated exercises intensively each day you will make fine progress. Most people have the mistaken notion that to acquire a technic one must "go through" books and books

(Continued on Page 684)

# How Music Lovers May Become More Truly Musical

By Walter R. Spalding

PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

**I**N THIS machine age everything tends to be done for us. We are shaved mechanically, we are carried everywhere—soon our legs will drop off! We speak our correspondence, even our books, into a tube, and presto, they drop out done! In these restless days, who cares for niceties of style, always the result of slow, painstaking labor? With predigested food, both physical and mental, our stomachs and brains are becoming flabby affairs.

We need not underrate the countless benefits due to our marvelous modern machines from the telegraph to the radio, but for a normal, vigorous condition of body, mind, or spirit, activity is a fundamental law of life. This holds also in the realm of the arts, especially in music—the most personal and vital of all. At present, in comparison with the continental peoples, we are a nation of music listeners rather than music makers. No one should minimize the blessings we owe to the development and use of the radio. It has brought music into millions of homes which, before its advent, were starved for any spiritual food. The radio concerts by Walter Damrosch and Ernest Schelling, with their stimulating and witty comments, are of inestimable significance, especially for the young boys and girls of our country.

## The Universal Musician

**E**VERYTHING, however, has its use and abuse. Let us apply the words, "Thou ought ye to have done, but not to have the other undone." It is all a matter of proportion. Far too many people think that by pouring a continual stream of music through their imagination—often into one ear and out of the other—they are becoming more musical.\* As well expect to become strong by eating all the food you can hold and not lifting a finger in exercise; or to become a good athlete by merely watching others play baseball or football.

By the grace of heaven, however, we are all music makers whether we realize it or not. That is, we have a voice and the means of listening to it, the ear; our heart is a kind of metronome—we can make rhythm by clapping our hands—and we have imagination, emotions, and even souls. Then why not sing? One hears more people singing on the streets and in their daily occupations in Italy, France, and Germany, in a day, than in years in our country. What other means are available for the making of music? The marvelous instruments with which our modern world is so admirably equipped—the violin, the organ, the flute, the clarinet, the saxophone, and supremely the pianoforte. Why? Because this instrument is the finest ever perfected by the imagination and skill of man, putting everything, melody, harmony, rhythm, dynamics, and (to a certain extent) color, under the control of a single performer.

The violin is too difficult, except for those of special inborn talent; the player has to do too much. He has himself to make all the tones, the intonations, and the shading. It is fine to be able to play the flute or the clarinet, but they have great limitations.

If everyone practiced the saxophone,\* we should all become crazy!

A genuine and lasting familiarity with music is to be gained only by active, personal participation, that is, the making of it ourselves or in union with others, even if it is merely picking out a tune on the pianoforte, with one finger. When we can sing the themes of a piece, it is really ours—but not until then. It is better to know one work well than to have five hundred poured through our ears, often only once.

## The Gateway to Pleasure

**L**ET US expound somewhat the merits of the pianoforte, for such personal participation. Although this instrument is incapable of the emotional appeal of the voice—the singer and the means of expression being one and the same—and though it does not possess the sonority of the organ nor the melodic cantabile of the violin, yet there is such a thing as a pianoforte touch.

\* If this "skit" should be taken too seriously by a saxophone devotee, it is not nearly so fierce as a recent remark by a famous American musician that "every Crooner should be boiled in oil!"

To cultivate this by keen listening and by establishing a proper balance between the ear, the ends of the fingers and the brain is one of the most fascinating pursuits in which any boy or girl with a love of music can engage. Furthermore, though the pianoforte is not so rhythmic as the drum—those who revel in forcible bangs should use the drum rather than the pianoforte—it has a scale of graduation from *p* to *f*, as is implicit in the name *pianoforte*, meaning from soft to loud. There are also in the instrument subtle shades of color brought out by a sensitive use of the pedals, both the damper and the *una corda*—the former called, by Rubinstein, the soul of the instrument.

The pianoforte is therefore indispensable for real musical cultivation. There has never been a lover of music—professional or amateur—who did not have a working knowledge of its advantages and who could not at least "play at it." A lady of eighty, who had played the piano all her life, was asked recently if she continued to keep up her piano playing. "Why, yes indeed. I continue to eat, do I not?" There is much food for thought in this answer.

## Shall Those "Good Old Days" Return?

**N**O HOME, therefore, in America, so far as this condition is possible, should be without a pianoforte. In Elizabethan days every family above those in needy circumstances had in its living room a set of viols and recorders (precursors of our modern flute). These served a double purpose. Parents and children would often make music upon them, but also, when anyone came in to spend the evening, he would be invited to entertain the family group upon those charming, intimate instruments. For in those times if a man could not read at sight and take his part in a Glee or a Catch, or could not make some kind of sound on a viol or a recorder, he was in so far an uncultivated member of society.

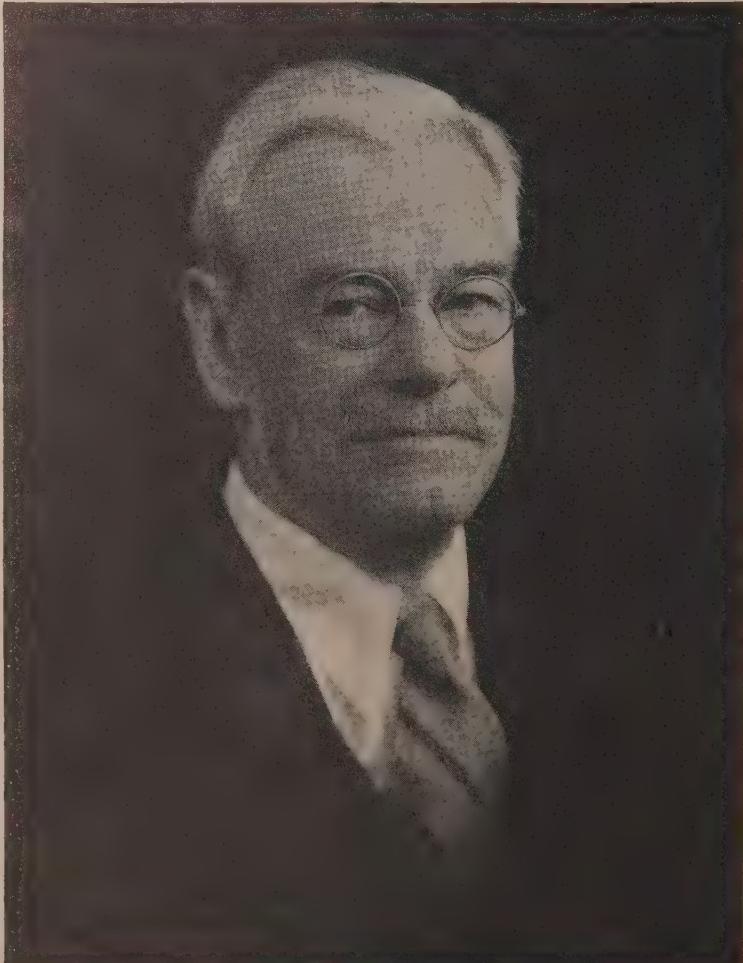
Our pianoforte, as has been explained above, is the modern and far better substitute for these old instruments. Quite apart from its attractiveness as a "piece of household furniture," it is most desirable that a pianoforte should be in every home, almost as necessary as a cooking stove or a refrigerator. Even if no one of the family can play upon it, it stands ready for guests who can, and at least it is a symbol of the artistic spirit and shows that the Muses are hovering over the house, even though few hymns of joy arise therefrom.

To sum up, we are a great nation of listeners: we have some of the best orchestras in the world and concerts, operas, and music-festivals galore; but how about music as an indispensable factor in our lives? With Continental families it is taken for granted that everyone can sing or play some instrument; true. Hence in the evenings, instead of going to the movies, or whirling about the town at fifty or sixty miles per hour, or even attending theaters and concerts, the family assembles and makes its own music. What higher or more beneficial activity can there be? I am convinced that from this soil, cultivated for generations, have sprung the many famous composers of Europe as well as their great performers. Heaven grant that we Americans, who boast of being so practical, may have the sense and the courage to do likewise.

## PASSING NOTES By Florence Leonard

The Couperin family in France was almost as famous through several generations as the Bach family in Germany. Marguerite Louise Couperin, in the reign of Louis XIV, was the first woman to be appointed a royal musician. She sang and played the harpsichord. Armand-Louis Couperin was organist at Notre Dame Cathedral during the Revolution, and his wife was a noted concert organist at the age of eighty-one.—Dickinson.

United States Steel Corporation, in its report on welfare work, lists fifty-three groups of musicians among its employees: eleven orchestras, nine glee clubs, one choir, eight quartets, twelve bands, four choruses, one harmonica band, and seven miscellaneous musical activities. "One of the best and easiest ways to reach our new citizens of foreign birth is through music, the one universal language."



PROFESSOR WALTER R. SPALDING

\* There is even a modern disease, Radio-nitis!

FASCINATING PIECES FOR THE MUSICAL HOME

—\*—  
SPANISH DANCE

GUSTAV LAZARUS

This is the kind of a piece that teachers will grasp in an instant because of its great playability and educational qualities. It has a real tune, is well constructed, and lies under the fingers. Grade 3.

Moderato M. M.  $\text{♩} = 144$

*Last time to Coda ♪*

10      cresc.      15      ^

20      25      f

30      cresc.      dim.      p — 35

40      f      45

50      55      D.C.

Coda      dim.      cresc.      ed.      accel.      f

# ARMISTICE DAY

'NEATH THE ARC DE TRIOMPHE IN PARIS

EVANGELINE LEH

Miss Evangeline Lehman has caught the irrepressible exuberance of the great November day seventeen years ago when "the boys" of ten countries came out of the hell of war to greet the world. From her long residence in Paris, the composer has interpreted this great hour in a very unique piano piece which should be featured on many recital programs. Miss Lehman has dedicated this composition, by permission, to General John J. Pershing.

Grade 4.

**Allegro marziale M.M. ♩ = 120**

Salute the flags!

The parade starts

The French soldiers

The Infant

Drums

piu f

cresc.

meno f

Trumpets announcing the approach of the cavalry

p subito e cresc. 30 poco a poco

Trotting past

f brillante

Tempo I<sup>o</sup>  
The parade continues on

50      55 poco

Marching under the Arc de Triomphe

a <sup>3</sup> poco      3      60 ff      marcato <sup>3</sup>

Bugles 4 1 <sup>3</sup> 5 l.h.

Grade 2½. Allegro gaio M.M. = 152

A WOODLAND FROLIC

GEORGE F. HAMER

This section of the musical score consists of three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 50 starts with a dynamic 'p'. Measures 55 and 60 show 'cresc.' and 'ff' dynamics respectively. Measure 65 features a bugle call with dynamics 'l.h.' and '3'. The title 'A WOODLAND FROLIC' and composer 'GEORGE F. HAMER' are centered above the staff.

f

15 Fine mf

20 25 D.C.

30

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This section of the musical score consists of six staves of music. It begins with a dynamic 'f'. Measure 15 leads to a 'Fine' ending with 'mf' dynamics. Measures 20 through 25 continue with 'mf' dynamics. A 'D.C.' (Da Capo) instruction is at the end. The copyright information 'Copyright MCMXIX by Oliver Ditson Company NOVEMBER 1935' and 'International Copyright secured' are at the bottom.

THE CHINESE LAUNDRYMAN  
A LA CHINOISE

WALTER WALLACE SMITH

Grade 3.

Moderato M.M. ♩ = 108

simile

Fine

*p*

20

*ff senza rit.*

*r.h.*

*sfz dim.*

35

simile

*p*

40

*mf*

45

*mf*

50

*dim.*

55



A very suave and ingratiating melody with splendid opportunities for left hand work. The pupil should be taught to phrase and inflect the melody as though it were a recitation or song. Grade 3½.

VICTOR RENTON

**Andantino M.M. ♩ = 104**

Piu mosso

simile

poco rit.

a tempo

30

rall. D.C.

# JUNE CAPRICE

Grade 4.

Allegretto grazioso M.M. ♩ = 72

STANFORD KIDS

Grade 4.

Allegretto grazioso M.M. ♩ = 72

STANFORD KIDS

1 dolce.

Ped. simile

Fine

mf

f 20

rall.

a tempo

dolce

poco a poco

35

40

Ped. simile

Grade 2½.

## A LONELY BIRD

LYDA SIMMONS

Allegro M.M.  $\text{♩} = 152$

MASTER WORKS

—\*—  
THE ASRA

Mr. Keefer has given in this month's Etude a very excellent analysis of this work. Teachers and pupils will find it very useful.

Daily walked, in peerless beauty,  
To and fro the Sultan's daughter,  
In the evening near the fountain  
Where the lucid waters prattle.

Daily stood the young slave also  
In the evening near the fountain,  
Where the lucid waters prattle.  
Daily grew he paler, paler,

Till one eve the lonely Princess  
Thus with hasty word addressed him:  
"Tell me, slave, thy name, thy birthplace,  
Tell me of thy home, thy kindred!"

Then replied the slave: "They call me  
Mahomet, I come from Yemen,  
And my race is that of Asra;  
When we love, of love we perish."

*Heinrich Heine*

Annotation and editing  
by AUSTIN ROY KEEFER

Moderato M. M. ♩=88

Grade 5.

In strict time      softer      *mf*      As far away *dim.*

Like a voice      Think of a beautiful oriental setting      Allow the tones to sing out rich and full 15

slower

slightly agitated      Languidly fading      slightly marked dolce 30      A whispered echo of the

Ossia.

tre corde      Agitated and hurried *mfp* *stringendo* 35      Long drawn tones *ppp*

ANTON RUBINST

Transcribed by  
FRANZ LISZT

Strike octave to begin tremolo

As spoken

40 *tremolo*  
*p* With dramatic emphasis

molto appassionato 45, With suggested anguish

*ff* Deliberately

un poco rit. 50

Softly here, but like a lovely oriental instrument of the oboe type

tal instrument of the oboe type

the double notes

60 poco a poco rall.

55 Profoundly

*p*

70 Linger strangely

*pp*

Variation ad lib.

Like a harp

*r.h.*

Faster

*una corda*

Top voice marked

Harmony well sustained

80

*p*

Intensify the melody

85

With much meaning

As a smoothly sustained interlude  
*sempre legato e p*

90 slight retard

D.S. al Fine

# LARGHETTO

from THE CLARINET QUINTET

By request we are reprinting this lovely movement from Mozart's "Clarinet Quintet" as transcribed by the famous Russian pianist-composer, Eduard Schütt.

**Andante M. M. ♩ = 46**

Grade 3½.

**W. A. MOZART**  
Transcription by Eduard Schütt

Sheet music for the Larghetto movement of Mozart's Clarinet Quintet, transcribed for piano by Eduard Schütt. The music is in 3/4 time and consists of ten staves of musical notation. The piano part includes dynamic markings like *mp*, *p*, *dim.*, *espress.*, *dolce*, *rit.*, *marcato*, *più espress.*, *a tempo*, *cantando*, and *molto rit.*. Fingerings are indicated by numbers 1 through 5 above or below the notes. Measure numbers 1 through 40 are placed at various points in the music.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

DAWN AND DUSK

VERNON LATHOM SHARP

DOROTHY FORSTER

Andante moderato

The musical score consists of ten staves of music. The top staff is for the piano, followed by two staves for the voice. The piano part includes dynamic markings like *f*, *rall.*, *mp*, and *a tempo*. The vocal part has lyrics in both English and French. The lyrics are as follows:

1. Dawn, and the crim - son sun - shine Breaks through the night-tide  
2. Dusk, and the twi - light shad - ows Creep from the gold - en

hour, west, Waking the birds to mu - sic, Gild - ing each ti - ny flow'r.  
Still - ing the feath - ered sing - ers, Lull - ing the flow'r's to rest.

Beats now my heart with glad - ness, Joy gives my lips a song, Fill - ing my life with  
Sleep in my brain is croon - ing Lul-la-bies soft and light; Peace in my heart is

After 1st verse rall. After 2d verse rall.

mu - sic, Sweep my soul a - long. Dreams for the hours of night,  
weav - ing rall. rall.

Peace in my heart is weav - ing Dreams for the hours of night.  
colla voce *poco rit.*

# THE HOUR OF PRAYER

CHARLOTTE ELLIOTT

WALTER HOWE JONES

Moderato e sostenuto

The musical score consists of ten staves of music for piano and voice. The piano part is in the bass and treble staves, while the vocal part is in the soprano staff. The music is in common time, mostly in B-flat major, with some changes in key signature and time signature. The vocal part includes lyrics in English, and the piano part features various dynamics and performance instructions like 'legato', 'cresc.', 'poco rit.', 'colla voce', and 'm poco animato'. The score concludes with a coda.

My God,— is an-y hour so sweet, From blush of  
Hushed is each doubt,gone ev -'ry fear, My spir - it

morn to ev -'ning star, As that which calls me to Thy feet, The hour of  
seems in heav'n to stay, And e'en the pen - i - tential tear Is wiped a -

*tranquillamente*

prayer? Blest is that tran-quil hour of morn, And blest that sol-emn hour of eve, When,  
way. Lord, till I reach that bliss - ful shore, No priv - i - lege so dear shall

*tranquillamente*

poco rit.

on the wings of prayer up - borne, The world I leave.

*colla voce*

*m poco animato*

Then is my strength by Thee re-newed, Then are my sins by Thee for-given; Then dost Thou cheer my

*poco animato*

*cresc.*

*mp*

sol - i - tude With hope of Heaven. No words can tell what sweet re - lief Here

deciso > > *p* poco rit. > *più rit.* D.S.

for my ev -'ry want I find; What strength for war - fare, balm for grief, What peace — of mind.

sempre colla voce D.S.

*DA* *più lento* *f* *allargando* *ff* *allargando* *molto rit.*

be, As thus my in-most soul to pour In prayer to Thee, In prayer to Thee.

are:  
 Sw. Soft 8'  
 Gt. *mf* 8' and 4'  
 Ch. Dul.  
 Ped. 16' Bourdon cp. to Ch.

## SABBATH SUNRISE

HENRY S. SAWYER

Moderato M.M.  $\text{♩} = 88$

Sw.

Ch. *p*

*UALS*

*DAL*

add soft 4'

*mf*

Sw.

*f*

*Fine*

add Sw. to Ped.

*poco a poco rit.* off Ped. to Sw.

(Sw. Trem  
or Vox H.)

Ch. ***pp a tempo***

***mp*** increase Ch.

***mf***

***D.C.***

***rit.***

## GARDEN OF ROSES

Moderato

D str. IRENE MARSCHAND RITTE

***leggiero***

Violin

Cello

Piano

***mp tranquillo e legato***

***p ritard.***

***mf leggiero***

***pizz.***

***poco accel.***

***a tempo***

***arco***

***poco rit.***

***poco accel.***

***a tempo***

***poco rit.***

Sheet music for string instruments, likely cello and double bass, featuring six staves of music. The music includes the following markings:

- Staff 1: *a tempo*, *accel.*, *a tempo*, *V pos.*, *rit.*
- Staff 2: *a tempo*, *accel.*, *a tempo*, *rit.*
- Staff 3: *Fine*, *accel.*, *mf*, *scherzando*, *pizz.*
- Staff 4: *Fine*, *accel.*, *mf*, *scherzando*
- Staff 5: *arco*, *mf*
- Staff 6: *mf*, *D.S. §*
- Staff 7: *rit.*, *D.S. §*

# MERRY HUNTING PARTY

SECONDO

WALTER ROL

Allegro M.M.  $\text{d} = 120$

Primo

The sheet music consists of ten staves of musical notation for two players. The first staff (Primo) starts with a treble clef, a key signature of one sharp, and a time signature of 6/8. It includes dynamic markings such as *f*, *ff*, and *ten.*. The second staff (Secondo) starts with a bass clef, a key signature of one sharp, and a time signature of 6/8. It includes dynamic markings such as *mfp*, *fz*, and *p*. The subsequent staves continue this pattern, alternating between treble and bass clefs, and featuring various time signatures including 2/4, 3/4, and 4/4. The music is divided into sections by measure numbers and section titles like "Hunter's Horn" and "Tempo di marcia". The notation includes many grace notes, slurs, and fingerings indicated by numbers above the notes.

# MERRY HUNTING PARTY

WALTER ROLFE

Tempo

di marcia

$\frac{8}{8}$

Allegro M.M.  $\text{♩} = 120$

PRIMO

The musical score for "MERRY HUNTING PARTY" by WALTER ROLFE is a complex arrangement for two parts, PRIMO and SECONDO. The PRIMO part is written in 6/8 time and 6/8 key signature, featuring six staves of music. The SECONDO part is written in 8/8 time and 8/8 key signature, also featuring six staves of music. The music includes various dynamics such as **f**, **ff**, **p**, and **mp**. Performance instructions include "(Hunter's Horn)" and "ten.". The score is set against a background illustration of a deer and a hunter.

# PROGRESSIVE MUSIC FOR ORCHESTRA

# THE JOLLY SOLDIER BOY

## MARCH

EDWARD BEYE  
Arr. by John N. Klein

A musical score page for 'MÄRCHEN' featuring two staves. The top staff is for '1st Violin' and the bottom staff is for 'Piano'. The score consists of ten staves of music. The first three staves begin with a dynamic of ***ff***. The fourth staff begins with a dynamic of ***mf***. The fifth staff begins with a dynamic of ***f***. The sixth staff begins with a dynamic of ***ff***. The seventh staff begins with a dynamic of ***ff***. The eighth staff begins with a dynamic of ***ff***. The ninth staff begins with a dynamic of ***ff***. The tenth staff begins with a dynamic of ***ff***.

# THE JOLLY SOLDIER BOY

## VIOLIN OBBLIGATO

MARCH

EDWARD BEYE]

Musical score for three staves of a piece in 2/4 time. The top staff uses dynamic markings ff, mf, and ff. The middle staff uses dynamic f. The bottom staff uses dynamic ff. Measures 1 and 2 are bracketed under the first dynamic, measures 3 and 4 under the second, and measures 5 and 6 under the third.

THE JOLLY SOLDIER BOY  
MARCH

EDWARD BEYER

FLUTE

Sheet music for Flute, featuring a march in 2/4 time. The key signature is common C. The music consists of four staves of musical notation with various dynamics and performance instructions.

1st CLARINET in B<sub>b</sub>

THE JOLLY SOLDIER BOY  
MARCH

EDWARD BEYER

Sheet music for 1st Clarinet in B<sub>b</sub>, featuring a march in 2/4 time. The key signature is common C. The music consists of four staves of musical notation with various dynamics and performance instructions.

ALTO SAXOPHONE

THE JOLLY SOLDIER BOY  
MARCH

EDWARD BEYER

Sheet music for Alto Saxophone, featuring a march in 2/4 time. The key signature is common C. The music consists of four staves of musical notation with various dynamics and performance instructions.

1st CORNET in B<sub>b</sub>

THE JOLLY SOLDIER BOY  
MARCH

EDWARD BEYER

Sheet music for 1st Cornet in B<sub>b</sub>, featuring a march in 2/4 time. The key signature is common C. The music consists of four staves of musical notation with various dynamics and performance instructions.

CELLO or TROMBONE

THE JOLLY SOLDIER BOY  
MARCH

EDWARD BEYER

Sheet music for Cello or Trombone, featuring a march in 2/4 time. The key signature is common C. The music consists of four staves of musical notation with various dynamics and performance instructions.

## FASCINATING PIECES FOR JUNIOR ETUDE READERS

Grade 1½.

## A JOLLY TUNE

WALLACE A. JOHNS

The image shows the first page of a piano sheet music score. The title "Allegretto M.M. ♩ = 76" is at the top left. The music is divided into four staves by a brace. The first staff has a treble clef, a 4/4 time signature, and dynamic markings "mp" and "mf". It features hand positions 1-5 and slurs. The second staff has a bass clef, a 4/4 time signature, and dynamic markings "mf" and "f". It includes hand positions 1-5 and slurs. The third staff continues the bass line with hand positions 1-5 and slurs. The fourth staff concludes the section with a dynamic marking "rit." and hand positions 1-5. The page number "10" is written near the end of the third staff.

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# COASTING PARTY

Four fingers of each hand I'll use,  
The note stems show which hand to choose,  
I'll keep each ready for its turn;  
Four measure sections I will learn.

## Grade 1.

## HESTER LORENA DUNN

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\*We are sor - ry when we see the dark - ness come, For we think that coast - ing is such fun. 40

*mf*

35

*p*

Ev - 'ry night we hope the snow won't melt a - way, Then we will go coast - ing ev - 'ry day. 45

*mf*

*rit.*

*mp*

Sing one octave higher.

## A DARK SECRET

J. LILIAN VANDEVERE

Grade 2.  
Mysteriously M.M.  $\text{♩} = 72$

*pp*

*sffz*

*Fine*

*pp*

*sffz* *mf*

*pp*

*sffz* *mf*

*D. C.*

*rit.*

## GRANDPAP AND HIS FIDDLE

I love to hear my Grandpap play  
On his old fiddle every day;  
But I don't think Ma 'preciates  
What lovely music Grandpap makes.

For several times I've seen her smile  
And then ask Pa to change the dial,  
But Pa just laughs and says, "Now Kate,  
Some day we'll too be out of date."

Grade 1<sup>½</sup>.

## BERNIECE ROSE COPELA

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# WILD FLOWERS

LOUISE E. STAHL

## Grade 2.

Tempo di Valse M.M. ♦ = 144

Tempo di valse M.M. = 144

mf

3 1 4 2 5 5 4 1 5 4 1 2 5

3 1 4 2 5 5 4 1 5 4 1 2 5

10 15 Fine

3 1 4 2 5 5 4 1 5 4 1 2 5

3 1 4 2 5 5 4 1 5 4 1 2 5

20 25 30 poco rit. D.C.

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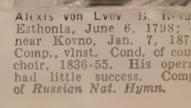
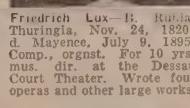
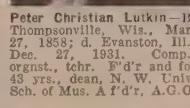
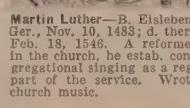
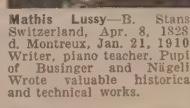
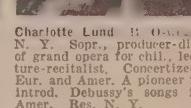
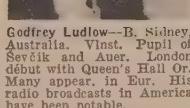
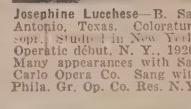
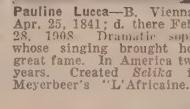
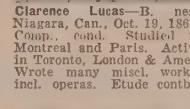
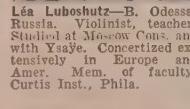
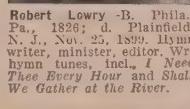
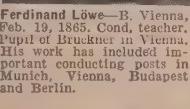
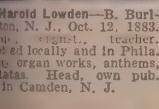
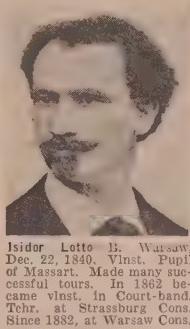
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**Lorenz**—B. Germany. tenor. Stud. in Berlin. Of first fame by winning dent contest in Berlin, in Dresden and other cities. Sang Wagner roles at Metrop., N. Y.

**Albert Lortzing**—B. Berlin, Oct. 23, 1801; d. there Jan. 21, 1851. Comp. Almost wholly self-taught. Wrote many operas, light stage works, an oratorio, overtures, songs and other works.

**Albert Löschner**—B. Berlin June 27, 1819; d. there June 4, 1905. Comp., pianist, teacher. Was Prof. at R. Inst. for Church Music. Wrote elegant salon pieces and piano study material.

**L. Leslie Loth**—B. Richmond, Va., Oct. 28, 1888. Comp., pianist. Son of H. Epstein-Jonas and Ertel. Soloist with orchestras in Berlin, Bayreuth. Many musical works. Res. N. Y.





# THE SINGER'S ETUDE

*It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.*



## Registers: Their Cause and Cure

By Luzern Orrin Huey

THERE HAS BEEN the statement that the action of the register mechanism of the human voice is concerned with pitch rather than with quality of tone. In spite of which, experiments based on pitch alone seem to have been practically useless; because, owing to the peculiar characteristics of the untrained voice, the testing of the pitch mechanism is greatly hindered by a seemingly primitive instinct to tense the mechanism as the tones ascend. This tensing is aggravated when the upper notes are approached by an unbroken run, or scale, from the lower to the higher pitches. This direct approach is therefore inclined to cause a more or less serious break (or breaks) in the voice, which obviously results in a change of quality. One of these breaks in a voice may be caused by any unprepared approach to a tone out of the usual *tessitura* of that particular organ; and such a break is always an indication that an improper use is being made of the pitch mechanism.

### A Master Speaks

A "REGISTER" in the human voice, as defined by Manuel Garcia, is a series of homogeneous tones produced by the action of one mechanism. This means that one set of muscles (the pyramids, for instance), acting in a definite manner, will produce a series of tones similar in quality, or *timbre*. Which is rather indefinite. To be reasonably explicit, it should explain the extent of these homogeneous sounds or the number of intervals covered by the action of one mechanism, as the voice moves upward from its normal base. According to Garcia, the glottis, in which the primary sounds originate, contains the two principal mechanisms for creating pitch. One consists of a pair of cartilages, called the *arytenoids* or pyramids, which draw together or close to raise the pitch. The other, known as the vocal cords (or ligaments) raise the pitch by added tension after the arytenoids cease to act.

As these mechanisms function, primarily, only in producing pitch in the lower part of the voice, a further modification becomes necessary to provide for changes of pitch in the upper reaches of the voice. This modification, we are told, is accomplished by a relaxing of the vibrating segment of the vocal cords, thus presenting a thinner vibrating medium to the breath. With the vocal cords loosened and the cartilages relaxed, the first process is repeated, with the important difference that as the ligaments are thinner, the tones will be higher, although under less tension. In order to provide for the still higher tones, the mechanism known as stop-closure is used, in which the vocal cords are closed at each end, or half-way, allowing only a very small portion to vibrate. With this mechanism the high tones may (or may not) be produced with comparative ease. This gives five distinct register mechanisms to provide approximately four and one-half

octaves of tone as produced by the human voice.

### Voice Classification

IN SPEAKING of a baritone or tenor, we have in mind a voice consisting of a series of homogeneous tones. That is, we may say that the voice has a certain quality of tone extending over its entire range, which stamps it as belonging to a certain class. If a closure of the arytenoids produced one series of homogeneous tones, while a stretching of the vocal ligaments produced another, differing in quality from the first, there would be a change of character in the voice. Therefore the second series, though higher, must harmonize with the first in upholding the character, or *timbre*, of that particular voice. It thus becomes the duty of the teacher to assist the student to glide from one of these registers to another in such a manner as that the change of mechanism will be not observable and that the voice shall come to the listener's ear as a complete series, from lowest to highest pitch, of tones of a quality so carefully graduated that the hearer will be conscious of no change. Of the last two generations of singers, it is probable that Melba more nearly approximated perfection in this than did any other singer.

According to Garcia, the bass uses a closure of the cartilages for the lower tones, followed by a stretching of the ligaments. This, in turn, is followed by the same process with the entire vibrating mechanism relaxed or presenting a thinner vibrating surface, which raises the pitch accordingly. The baritone, with a lighter vibrating medium, probably makes the same use of the pitch mechanism. The tenor, with his voice lying almost an octave above that of the bass, would start with a stretching of the vocal ligaments for the lower tones, followed by the secondary action, or a loosening of the vibrating mechanism. A closure of the cartilages, with the lighter mechanism, would be followed by a stretching of the ligaments; while the remaining three or four high tones would be formed by stop-closure. The soprano, starting an octave above the tenor, with a lighter and smaller mechanism, will probably form the tones in exactly the same manner as he; while the tones of the contralto, an octave higher than the baritone, will be formed with the same mechanism as he.

### Pitch Action in Vowel Formation

IN THE FORMATION of pitch alone, on the basis of the hum, with closed lips, there is a scarcely perceptible change in the mechanism when going up and down the octave. But, when it comes to forming vowel-bearing, or vowelized, tone, a marked change takes place. Each vowel, while involving the entire pitch mechanism in its formation, appears to have a localized position, or a point where it is naturally formed when the instrument is in comparative repose, as in the basic pitch of speech.

Vowels formed on this basis may be divided into two groups, which will be termed the high and the low group. *Uh*, *oo* (as in wood), *oo*, *a* (as in at), *eh*, *ih*, *a* (as in late), and *ee* form the high group, with the most pronounced action and reinforcement in the vestibules and ventricles of the glottis, or before the tones enter the resonator for reinforcement. *Oh*, *ah*, *ou*, and *au* constitute the lower group and are formed by a lowering and widening of the larynx, in the order given, with the action most pronounced on the *au*. In forming this group there is a pronounced perpendicular-lateral expansion, or general enlargement, of the entire mechanism. Without this supplementary action, the primary sound, as formed at the vocal cords, would be scarcely audible; and therefore its reinforcement in the resonator would be impossible.

This explains why this lower group is more easily formed by a heavy vibrating mechanism than is the first named group. It explains also why, in the ascending scale, there is an inclination to change from *ah* to *ee*, *aw* or *oo* (as in wood). It explains why speech becomes increasingly difficult as the voice ascends above the first octave. This may be called the *natural action* of the pitch mechanism when the tones are formed under a light or normal pressure. But, were this the limit of adaptability in the pitch mechanism, speech in song would become impossible. We therefore must train this mechanism to form the vowels under varying degrees of intensity, not only within but also well above the first octave, and to do this without sacrificing musical quality and without creating muscular tension. This requires time and a skillful handling of the voice.

### The Falsetto

FOR THE PRODUCTION of the falsetto, the larynx rises and the vocal cords are drawn closely together, permitting but a slight opening between them. In sympathy with this action, also the muscles of the vestibules and ventricles above contract, which causes the tone to pass into the upper resonators, slightly increased in volume but unchanged in quality. As the tone is not reinforced in the buccal (or mouth) space, the pharynx, or the nasal cavities, the vibrations pass directly into the highest vibrating area, or the frontal sinuses of the head, which afford the only reinforcement.

The falsetto production, when used in forming the vowel, affords an excellent example of what is meant by a blending of the vowel sounds. *Ee* is not different from *ah*, or *a*, or *oo*, in quality and placement. The organs of enunciation are therefore able to form the falsetto tones into distinct, sustained speech with comparative ease. Primarily this is because no forced contraction is set up in the pitch mechanism, as often occurs when using the *timbrat* vowel for speech purposes, especially on the upper tones. This is not so much be-

cause the organs of enunciation cannot but because the pitch mechanism, unforced contraction, cannot properly reinforce the initial vowel sound. This reason falsetto practice in pitch, voice and speech formation is of great assistance in building an unforced *timbrat* (nearly full, free quality) into the upper tones of the voice, especially when working what has been termed the long reed.

### The Long Reed

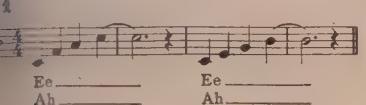
WHEN SPEECH—that is, distantly musical speech—extending over approximately two octaves of tone pitch, becomes the objective, it will be found expedient to modify somewhat the product on the second octave, or on such a port of it as may be available without force. This modification is primarily dependent on a change in the action of the pitch mechanism, which has been described as going on the long reed. It is the mechanism which normally would be used in forming speech on a purely speech basis, with the progression on the eighth or quarter tone instead of the half or whole tone.

Of course all of us know what is meant by the carrying up of the chest register instead of allowing it to blend into the medium range. Now in going up into the second octave, on the long reed, we are doing practically the same thing, by carrying the medium into the head register, in order to expand the tone and at the same time to facilitate speech utterance. In going up on the long reed, the mechanism is practically the same as that used in the falsetto, but it is used in an entirely different way; and therefore the results are different. Instead of contracting, the long reed mechanism works under elastic (unforced) expansion. The larynx is raised as for the falsetto, but the vocal bands instead of contracting, retain their normal elasticity, while the vestibules and ventricles of the vocal glottis above, instead of contracting, are greatly expanded, thus producing a series (long or short) of high tones which are reinforced in the buccal cavity, in the pharynx, in the nares or nasal cavities, and gradually, as the voice develops, in the sinuses of the head.

Before this mechanism is employed in making the upper tones, the voice should be thoroughly drilled in falsetto work. Owing to the closely interchangeable action of these two mechanisms, this constant passing, without forcing, from the falsetto to the *timbrat* is especially helpful in developing the upper tones. The rule, however, which must control this phase of study, is that quality of tone should not be sacrificed to breadth, or to a tone in which the pure singing quality is lacking.

When in normal or ordinary use, each action of the pitch mechanism appears to produce four tones, or, to be exact, three whole tones and one half-tone. To illustrate: A closure of the cartilages, three and one-half tones, or from C to F (seal of C). A stretching of the ligaments, the

ne, or from G to C, completing the exercise. But this mechanism must be very sensitive in its action; otherwise the voice would not be carried up in falsetto or in *bratto* on the so-called long reed. A daily practice of the following exercises, intelligently carried out, will increase the volume and enrich the quality of the upper tones.

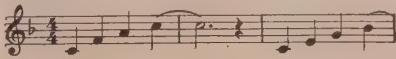


Ex. 2



The top note of this exercise is to increase and then decrease in volume, by a similar action on the intensity of the breath.

Ex. 3



The small notes at the end of this study are to be done in a pure falsetto.

All of these studies are to be transposed to a key most convenient to the individual voice. As work progresses they will be very slowly transposed by half-steps to higher and lower keys which will gradually develop the entire compass of the student's voice.

for the *ee*, make all preparations of the vocal organs for the sounding of *oo* (as in stool), with the teeth sufficiently separated to admit the tips of the first two fingers side by side; and then, with no change in this condition, sound the *ee*. This at first require much care, and possibly a little discomfort; but persistence will reward; and through this the singer will acquire that so beautiful long *e* sound which is characteristic of beautifully spoken or sung Italian.

## Some Rights and Wrongs in Singing "R"

By Wilbur Alonzo Skiles

"R" is one of the most, if not the most, understood letter sounds in the English language. There are five distinct ways in which singers handle this character. Of these five ways, three are permissible in singing, two are ordinarily preferred, and only one is the best almost invariably. These are as follows:

- 1) A well rounded-out-on-the-lips "r," produced somewhat similarly to humming, so that the lips are left loosely apart instead of being loosely together as in humming. Also, this way is identical with the correct way of production of vowels at the beginning of words.
- 2) The tip-tongue trilled "r."
- 3) The back or mid-tongue "r."
- 4) The single-trilled "r."
- 5) The "eliminated r," such as is so frequently not heard in the singing of words like "dear," which thus becomes "d-ah."

Of these ways, numbers 1, 2 and 4 are permissible in singing; while only numbers 3 and 4 are those ordinarily preferred methods; and, again, only number 1 is the "best" invariably.

Number 3 gives a most provincial character to the word. Number 5 robs the word of its musical properties and is bad English in song or speech.

The "r" in all singing should be done forward, at the lips and front of the mouth, an easy, free tip-tongue action and easily relaxed lips. The single-trilled "r" practice is truly very beneficial; and this method aids as an important nuance of expressive diction. However, it is much better for the singer to employ the number 1 style of singing "r" instead of this single-trilled "r," if the latter cannot be very easily and naturally accomplished, without

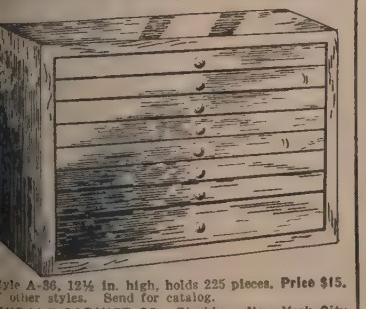
forceful efforts that might blur the tone.

The charm and beauty of song may be greatly dispelled by an ostentatious trilling of the "r's." When this consonant precedes a vowel it should be unpretentiously made at the lips; it should be rounded out and allowed to melt into the vowel sound following it; but it should be deftly handled and not allowed to rob that vowel sound of its purity and clarity. For example, "room" should be sung as "r-oo-m" instead of "RRRR-oo-MM" which is all too frequently heard.

As a finishing consonant of a word, "r" should seldom be trilled with the tip of the tongue. It should be allowed to be just the finishing touch of its preceding vowel's production. That is, "lover" is correctly completed by its final "r"; but this finishing character is not the main element of the word; or, rather, it should not be so. The vowel is the fundamental sound in this word, and on it the emphasis should be placed; then the "r" should just be rounded out smoothly, easily, freely and deftly on the breath. When this final "r" is exaggerated in the word "lover" its distinctive quality as an expression of tenderness is lost.

When used as a finishing consonant of a word which precedes another beginning with a vowel, "r" has a tendency to hang over and rob the following word of its initial sound. By this, "dear one" becomes "dear-rwun," rather than the correct "dear oo-uh-n"; and "your eyes" may "shine out" erroneously as "your-ryes." For the production of a beautiful legato, there must be, in such a combination, a delicate linking of sounds, without the distortion of proper syllabic outlines.

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## The Left Hand in Organ Playing

By Clement Antrobus Harris

IT IS VERY RARELY that a student of organ playing has not mastered the rudiments of manual work on the piano, or possibly the American organ without pedals, or harmonium. He is told that the chief difficulty which he will now encounter will be to play with his feet as well as his hands. And he will be told further, also quite rightly, that the left hand will show a marked tendency to play the same notes as the feet, instead of their own independent row of notes; and that he will have to practice a number of exercises for left hand and feet, mostly in contrary motion, to counteract this tendency.

It is not known that any authority has explained the origin of this curious propensity. Rightly understood, the left hand has no more disposition to follow the feet, as such, than has the right hand. And a student who had learned no instrument before the organ, and who began the pedal clavier simultaneously with the manuals, would not experience any greater difficulty with the left hand than with the right.

### Left Hand Problems

THIS APPARENT bias of the left hand towards the pedals is entirely due to the student having learned a purely manual instrument before beginning the organ. On such instruments the left hand plays the bass part and an aural association is established between the left hand and the lowest note.

But there is another point in regard to the left hand in organ music, which has not been noticed in any instruction book for the instrument. In piano music of the medium grade, the left hand plays the bass, and this is usually very simple in character, an Alberti bass, or a single low note followed by a few chords, and much easier than the right hand part. But on the organ, when the pedals are in use, the left hand has a totally different function, and very often its part is more difficult than that for the right hand. A very frequent disposition of parts is for the right hand to play a melody on one manual, the feet to play the bass, and the left hand to have to play the whole of the intervening harmony on another manual. In other cases a difficult manual passage is divided between the hands, while the feet play a simple pedal part.

It is to prepare the left hand for this new class of work that an amplification of the usual exercises given is here suggested. These ordinarily consist of scale passages in thirds and sixths, and perhaps first inversions of common chords. As normally these passages are to be played *legato* the method adopted is that known as "Finger Releasing"—that is, tied fingering, or changing fingers on a note without playing it again. But there are three ways in which these exercises can be played and, in the case of thirds, each of these with two fingerings. The two notes forming the third or sixth may be played together; or the upper note may be played before the lower; or the lower before the upper. In the smaller tutors very often only one form of

the exercise is given. An example will make these three forms quite clear. The exercises should be played through two or three octaves. As, however, the fingering is symmetrical, only a few measures ascending and descending, are necessary by way of example.

First, let this passage in thirds be tried with the left hand alone. The fingering is indicated above for the top notes and below for the lower notes, to avoid confusion in the more complicated combinations.

**Ex.1**

The study should be played not less than one octave (two will be much better) in each direction. When (a) is finished, then try the same process with the fingering at (b).

Now try the same series of thirds with the higher note moving up on the first beat of a measure, the lower note moving up on the third beat of the measure, and with the fingers changing on both notes at the fourth beat of the measure.

**Ex.2**

A reversed operation and fingering, for descending, is shown at (b), and a second fingering at (c) and (d).

In the next the operations of Ex. 2 are reversed.

**Ex.3**

In the next the notes will move in sixths with the fingers changing together.

**Ex.4**

**Ex.7**

Then the same, with the upper note taking the lead in ascending and the lower in descending.

**Ex.5**

The next will have the lower note leading when ascending and the upper note when descending.

**Ex.6**

Not only are countless passages in organ music based on consecutive double thirds and sixths, in both the first and fourth species of counterpoint, of constant occurrence, but also the two are often combined, in regard to both thirds and sixths and the species of counterpoint. The result is a series of chords in the first inversion. If the notes in these are all of equal length and the chords are to be played *staccato*, no difficulty occurs about the fingering. But, if they are to be played *legato*, which, of course, is the normal touch on the organ, and especially if, as is quite common, the notes do not all move together, considerable skill is required to render the passage satisfactorily. Towards acquiring the necessary technic the following exercises will be found invaluable.

### All Notes Move Together

AS THERE ARE three notes in each chord, and the hand contains only five fingers, it would appear at first sight that changing fingers can take place on only two of the notes; and that one part must be played by sliding the finger, *glissando* fashion, from one note to the next; and this is the most convenient and usual fingering. Either of the three parts, upper, lower or middle, may be the *glissando* part, but the middle is much the most difficult part to play this way. This is unfortunate, as, being always an inner part, it would be the best to treat in this manner, since the breach of *legato* would be imperceptible. The fingering is difficult to make clear on a single staff, so we will write it in score.

**Ex.8**

Awkward as this fingering feels at it is remarkable how soon, with a large hand, one can get used to it; immense advantage to one's technic will be noticed that it is simply the exercise in double sixths, already with the addition of a middle part by the middle finger.

The part to be played *glissando* should always be that which is least exposed, it should be an inner part. Thus the pedals are not being played and the hand is, so that the upper left hand is an inner part, it should be played the thumb.

**Ex.9**

This may be the best fingering, when the upper part is an outer one the joints of the thumb move more easily on a horizontal plane, whereas the other fingers move in the main vertically, their horizontal movement being limited. With practice a perfect *legato* can be obtained by the use of the thumb alone. The reason is that it can touch notes at the same time and therefore them perfectly.

But, if the pedals are being played the right hand is not, the *glissando* may be assigned to the lowest note of the hand and be played by the fifth finger. The digit cannot move laterally quite so far as the thumb, but it can do so much more readily than the other fingers.

**Ex.9**

It has been just pointed out that change on each of three simultaneous notes with fewer than six fingers would be impracticable. But this only shows unreliability of first impressions. For a matter of fact, this finger releasing is frequently done not only with five fingers but also, as we shall show, with four, shortage of fingers being overcome giving one or more fingers a double function. In the following example, for instance, it will be seen that the fourth finger is the first finger on one note, and second, or releasing, finger, on another note of the same chord. It therefore occurs in two columns of fingering to each chord.

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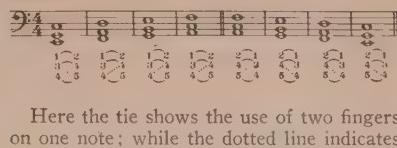
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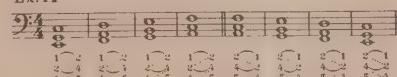
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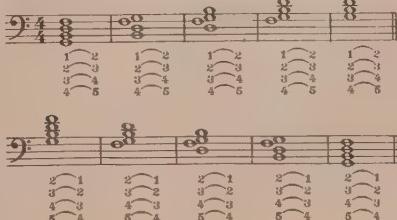
Ex. 11



This latter method avoids the rather awkward interval of a third between the fourth and third finger notes, which occurs in the five finger version; but it entails the disadvantage that the second finger has to skip a fourth upwards and a third downwards, and an absolutely perfect *legato* is very difficult to maintain. But such passages frequently occur in actual compositions; and, as a technical study, this fingering is of high value. It will be observed that there are five fingerings for *legato* first inversions, three with *glissando* and two without.

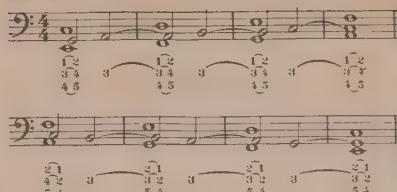
So far the exercises given have been based on the scale. But the *legato* playing of chords in arpeggio form is of very frequent occurrence and should be prepared by the practice of exercises of the following type.

Ex. 12



The rhythm of all exercises should be varied. Models for doing this in two ways have been given in the exercises on thirds and sixths. Chords of the first inversion afford two more variations, since the middle note of the chord may be moved before or after the others. Either of the three fingerings with a *glissando* part may be used with these syncopated forms and is quite simple to apply. But when a perfect *legato* is necessary an adaptation of the five-finger method must be adopted, the third finger (in place of the second) playing the first middle-part note in each measure, ascending. In all syncopated forms it is best, when practicable, to change all the fingers simultaneously and not first one and then another.

Ex. 13



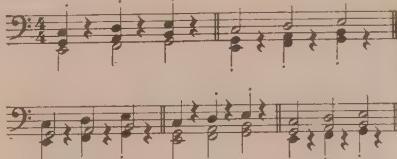
The ambitious student will scarcely be satisfied till he has introduced syncopation in two of the three parts. This may be done in various ways, and here are two of the simplest. In (a) the upper note moves first; and in (b) the lowest note leads.

Ex. 14



Though the maintenance of a *legato* touch is the chief difficulty in chordal passages, this is often combined with a *staccato* part; and when the exercises have been mastered in their original form the touch should be varied. The following are a few of the many ways in which this may be done.

Ex. 15



The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major and harmonic minor; B-flat major and harmonic minor.

But it is much to the best to practice the exercises in all keys, for the sake of familiarizing one's self with them. The difficulty is largely a muscular one; and the exercises must therefore be practiced a great many times each, just as any other physical exercise must be; so that it will not take more time, and will be a great deal more interesting and profitable, to spread this over several keys than to play one exercise an interminable number of times in one key. It will also save wear and tear of the piano—for of course it would be a great waste of opportunity to do purely manual exercises on the organ itself. A good plan is to take one key a day and to do all one's work in it.

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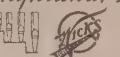


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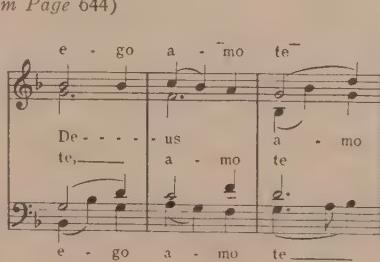
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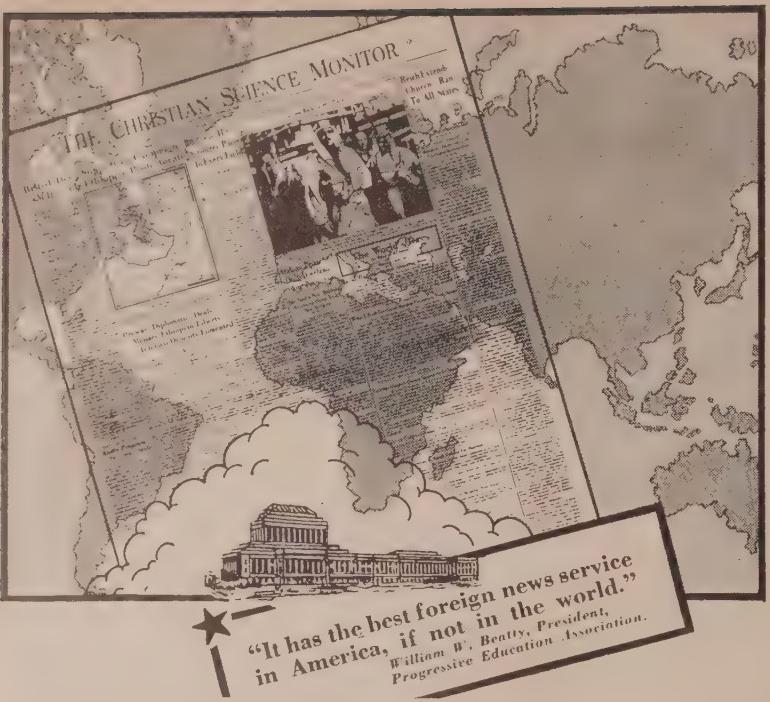
(Continued from Page 644)

to the bassoon, and the tenor to a saxophone. These last three instruments are of course clowns (Follies of 1935) poking fun at the sentimental lover.

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## ORGAN AND CHOIR QUESTIONS

### Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Enclosed is a list of stops of the organ on which I have been asked to play for one service. This organ has gone without attention for two years. Please give me an idea as to what stops to use for accompaniment to a contralto solo, for instance "O Divine Redeemer" by Gounod, or "Hark, Hark my Soul." Singer has splendid big voice. What manual would take the place of the "choir"? Please suggest combinations for "A Shepherd's Idyl" by Geibel. There is one button marked "Swell in Unison." What is its use? For hymn playing am using Great Dulciana, Melodia and Open Diapason—Swell Bourdon, Violin Diapason, Principal, Flute and Oboe. Pedal 16'—Great to Pedal and Swell to Great. Is this correct?—B. C.

A. Since organ has not had attention for two years, we would suggest its being tuned. We, of course, are not familiar with the "balance" of tone in your instrument, but suggest the following registration for the solo, "O Divine Redeemer":

Swell—Violin Diapason, Gedeckt, Salicional, Vox Celeste.  
Great—Melodia and Gamba, if mild Swell to Great.  
Pedal—Lieblich Gedeckt or Bourdon  
Swell to Pedal.

Please first four measures on the great organ, going to Swell at measure 5 and taking off Great Gamba. Make the combination at this point the basis for your registration adding and retiring stops as necessary, and using Great organ for melodies in accompaniment to be emphasized.

The manual to be used in place of the "choir" will depend on tone color desired. For "A Shepherd's Idyl" we suggest the following registration:

Swell—Salicional and Vox Celeste.

Great—Melodia.

Pedal—Lieblich Gedeckt—Swell to Pedal.

Where the registration is given Oboe 8' and Great Diapason 8' we suggest using Swell Oboe Horn and Violin Diapason, reserving the Great for using Dulciana 8' suggested. At the indication "Swell both hands—F" add Swell Gedeckt and Flute and Pedal Bourdon. At "p" sign change organ to original combination using Great Melodia for "choir" parts indicated. The Swell Unison button controls the speaking of the Swell stops, silencing them if "off" and bringing them into action when "on." For hymn tune playing we suggest the omission of the Swell Bourdon from your combination and the addition of Swell to Pedal coupler.

Q. I am endeavoring to compile a course of study in organ for Grades I to VII inclusive, parallel in difficulty to a piano course of equal scope which I have been using. My pupils have completed Stainer's "The Organ" and Clemens' "Method," the major scales in all keys, manuals and pedals, and have studied some of Bach's easier Preludes and Fugues. I would like some definite means of ascertaining their ability and directing their future progress. Will you please send me a list of suitable compositions for each grade, and the name of a reliable authority on modulation to be used for pupils who have no background in harmonic analysis?—M. H.

A. You might include for future use of your pupils "Master Studies for Organ" by Carl; Books 2, 3 and 6; "Bach's Organ Works," Novello Edition; "Choral Preludes," Bach; "Choral Preludes" Brahms; "Sonatas," and "Preludes and Fugues" Mendelssohn; "Symphonies," Widor; "Symphonies," Vierne; and "Three Chorals," Franck.

You can use the Bach books in the order we have suggested, with the other works interspersed according to their various grades of difficulty. Some miscellaneous pieces you might use include "Suite Gothique" by Dubois; "Alleluia," Dubois; "Hosannah," Dubois; "Concert Overture," Maitland; "Sonata Romantica," Yon and Variations de Concert, Bonnet. For information on modulation you might investigate Palmer's "Book of Interludes" and "Manual of Modulation" by Orem.

Q. Is it possible for me to secure a medium size two manual reed organ with pedals? If so, will you kindly send me the names and addresses of some firms that build such instruments?—R. E. II.

A. It is possible to secure such instruments and we are sending you information by mail.

Q. I recently came across a copy of "The Organ" published in January 1906 by George Molineaux and was delighted to find excellent material for church services such as might be adapted to a real old fashioned type of organ. Is there such a publication in existence at the present time or one that you would recommend?—V. M. F.

A. There are some volumes of "The Organ" available and they may be secured from the publishers of THE ETUDE. Prices quoted are 25 cents a copy or six (one year) for \$1.10. The work is also published in twenty "Year Books" of 144 pages each, at \$1.25 per copy. Other organ books available from the publishers of THE ETUDE include, "Reed Organ Player" by Lewis; "Classic and Modern Gems for the Organ," by Jackson; and 59 Original Pieces for Harmonium, by Franks.

Q. What is the proper placing of a church choir? When the Director faces the choir should the soprano and tenor voices be on the left hand side? If so, is there any reason for this arrangement?—B. C. S.

A. The conventional way of seating choir is, as you state, sopranos and alto to the left—sopranos in front. We know no special reason for this use and it is sometimes advisable to change the order, for instance, in a fairly large choir if there is a shortage of male voices they may be placed nearer the front—on the front with sopranos and altos, if necessary. The balance of parts is important and changing seating may be made for that reason.

Q. What is the origin of the custom standing during the rendition of the Hallelujah Chorus from Handel's "Messiah"? I have been warned against the "too constant" of the tremulant. However, I often find indicated registrations sound "piping" or "screechy" without the tremulant. Does the registration will sometimes improve it but not always. In the latter case, do you think I am justified in using the tremulant? Would it be possible to buy mentioned on enclosed list second hand if so, what would be the approximate price?—F. E. B.

A. The incident introducing the custom of standing during the rendition of the Hallelujah Chorus was the bringing of King George II and his court to their feet when they heard the music. The translation of "Ave Maria" is "Hail Mary." Care must be taken in the use of the tremulant but it is true some stops are not effective without tremulant being rather "lifeless." This is the reason for the use of Celeste stops, an "out of tune" wave adds "life" to the tone. As a rule the tremolo should be omitted. Heavy combinations are in use. Single stops of large tone are, however, sometimes proved by use of the tremolo. Exceedingly violent tremolos, such as frequently appear in theater organs, are very inartistic. These you mention are sometimes available second hand and can be purchased for approx \$50 per set, plus transportation charges, so forth. A Bourdon Unit can be had about \$85.

Q. Is it good style or appropriate in Lent times to use "Amen" after each song hymn? Should the Benediction be sung out using "Amen" for the opening of service?—L. M. R.

A. It is entirely proper as a general rule to sing "Amen" to hymns. It is not, to our knowledge customary to sing the Benediction at the beginning of the service, that part is given usually by the minister at the close of the service. The singing or saying of the Amen will be dependent on the wishes of those authority. If the sung opening sentence includes a prayer, or if the setting used includes "Amen" there is no reason to omit it unless it is improperly included in the setting.

Q. Will you send me some information concerning the purchase of a two manual organ with pedals and tablet stops for a five hundred dollars or less. It is to be used in a church seating about three hundred fifty, and installation space is very limited. Would you advise a small pipe organ or a reed organ, and for what price can they be obtained. Kindly name specification, you please furnish me with the names and addresses of builders?—W. M. C.

A. We would, of course, prefer a pipe organ. We are, however, sending you by mail information in reference to both reed and pipe organs and names of builders.

Q. I am sending a list of stops in the organ on which I practice. Do the stops indicate good tonal balance? Does the lack of stops restrict the tonal balance seriously? We you recommend the addition of a Larus Nazard or Septieme, in preference to a G. horn 8' or some other fundamental stop? When should the Tiere be used and in what combinations? I find it useful only occasionally in solo work. What is the use of the tablet stops mentioned? When should the Dolce Cornet be used? Of what kind of pipe does it consist? In general what is the use of Mixture stops? What is a Tutti Cancel R. B. C.

A. For ensemble effects, unless carefully selected stops are used, we imagine the organ would be rather "clumsy" tonally, due to preponderance of "fat" 8' stops. For a Grand Organ as extensive as that specified, we certainly would recommend the addition of brilliant stops, such as Twelfth, Fifteenth and Mixture. The Swell Organ might be improved by addition of Nazard and 2' stops, unless the Mixture already includes these ranks. Pedal Organ might include at least one 16' stop. We would recommend some of these additions in preference to a Gemshorn or some other stop. A Gemshorn is a desirable stop, if you already have an excess of 8' tone in proportion to the size of your specification. The Tiere can be used in ensemble effects, if these stops are included in the specification to avoid its "standing out." Lack of such stops may account for your finding the Tiere useful in solo work. Mutation stops and Mixtures are provided to produce artificial overtones in ensemble and for coloring solo combinations. The Dolce Cornet is useful in ensemble effects. According to Audsley it is properly formed several ranks of very small scaled open metal pipes. A Tutti Cancel indicates a cancel taking off all stops drawn.

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## Bands and Orchestras

(Continued from Page 647)

Altos, Baritones, and Tubas) although both employ the same set of harmonics in playing. With this in mind, the student has experimented with brass ensembles and has found that a purely clear or purely covered brass group sounds more homogeneous than a mixed one, and that the covered brasses are more effective for lyrical, soft passages and the clear for powerful, strenuous passages. Stringed instruments are very lyrical, hence it is deemed best to use covered brasses on string parts. A suggested group to secure proper balance would be 2 Cornets, 1 Alto Horn, 1 Baritone, and 1 E-flat Tuba. This group could be doubled without loss of effect, in which case the second Tuba is BB-Flat.

In addition to these two groups, the orchestral wind parts should be played in the band by the regular choirs. The student adds an extra Flute since the Flute parts often duplicate string parts. By using the extra Flute an octave above the others, the overtone missing in Clarinets is supplied. It is possible to add Trombone parts where none are given in the original, if the orchestral brass parts are reduced one degree in intensity.

The percussion parts are certainly not handled better than the others. Almost invariably the arranger loads the score with Snare and Bass Drum parts where the composer intended none. It is the student's contention that rigid adherence to the orchestral rather than the military band percussion is the proper course.

The instrumentation as it will appear on the score is as follows: 3 Flutes, 2 Oboes, 2 Solo (orchestral) Clarinets, 3 Bassoons, 4 French Horns in F, 3 Trumpets, 3 Trombones, 1 pair of Tympani, 8 Clarinets I, 8 Clarinets II, 4 Alto Clarinets, 2 Alto Saxophones, 4 Bass Clarinets, 1 Tenor Saxophone, 1 Baritone Saxophone, 4 Contrabass Clarinets, 2 Contrabass Sarrusophones, 2 Cornets, 1 Alto Horn, 1 Baritone, and 1 Tuba.

### Comparing the Groups

AS FURTHER PROOF that the type of combination suggested by the student is a more perfect one for the rendition of symphonic music, let us consider three organizations and compare them. Number I is a symphony orchestra of 84, number II is a band of 84 pieces such as suggested by the American Bandmasters Association, and number III is an 84 piece band as suggested by the student.

|                 | II              | III        |
|-----------------|-----------------|------------|
| 16 Violins I    | 5 Flutes        | 4 Flutes   |
| 14 Violins II   | 2 E-flat Clar.  | 4 Oboes    |
| 10 Violas       | 28 B-flat Clar. | 4 Solo     |
| 8 Violoncellos  | 2 Alto          | Clarinet   |
| 8 Double-basses | 2 Bass          | 4 Bassoons |
|                 | 20 Clarinets    | I and II   |

|               |                 |               |
|---------------|-----------------|---------------|
| 3 Flutes      | 2 Oboes         | 8 Alto        |
| 3 Oboes       | 2 Bassoons      | Clarinets     |
| 4 Clarinets   | 5 Saxophones    | 8 Bass        |
| 3 Bassoons    | 6 Cornets       | Clarinet      |
| 4 Horns       | 4 Trumpets      | Contrabass    |
| 3 Trombones   | 2 Fluegel-horns | Clarinet      |
| 1 Tuba        | 4 Horns         | 4 Cornets     |
| 4 Percussions | 4 Baritones     | 2 Alto Horns  |
|               | 6 Trombones     | 2 Tubas       |
|               | 2 E-flat Tubas  | 4 Horns       |
|               | 4 BB-flat Tubas | 3 Trombones   |
|               |                 | 4 Percussions |

Let us divide each group into parts according to an arbitrary system. Let Violins I, Flutes, Oboes, Clarinets I, Cornets I, and Trumpets I be called Sopranos. Let Violins II, Clarinets II, Cornets II, and Trumpets II be called Altos. Let Violas, Alto Clarinets, Alto Saxophones, Alto Horns, and French Horns be called Tenors. Let Violoncello, Bassoons I, Tenor Saxophones, Baritone Saxophones, Baritones, and Trombones I and II be called Baritones. The balance of the winds are the Basses. On this basis the three groups divide as follows:

|           | I  | II | III |
|-----------|----|----|-----|
| Sopranos  | 26 | 29 | 24  |
| Altos     | 17 | 20 | 15  |
| Tenors    | 14 | 8  | 14  |
| Baritones | 12 | 13 | 14  |
| Basses    | 11 | 10 | 13  |

This list displays the top heavy structure of group II and shows how group III follows the symphonic proportions.

However, this alone does not tell the whole story. Leaders of symphonic bands have been coming to the conclusion that the woodwinds are best adapted to playing string parts. How does the distribution of woodwind parts in II and III compare? Only a glance is needed to note the superior balance of group III.

|           | II | III |
|-----------|----|-----|
| Sopranos  | 23 | 20  |
| Altos     | 14 | 12  |
| Tenors    | 4  | 8   |
| Baritones | 5  | 10  |
| Basses    | 2  | 10  |

It might appear that group III is not ideal because of an unusually large proportion of Sopranos, Baritones and Basses. This is not true because a part of the Sopranos are actually solo woodwinds such as Flutes and Oboes. Likewise the larger Baritone and Bass sections are justified by the fact that these lower voiced instruments do not increase in sonority as the members of the string family do. The apparent weakness in numbers of Tenors in group III is further explained by the fact that the French Horns (which will be listed with the brass) are very often used with the woodwinds thus giving 12 Tenors.

Likewise let us compare the brass sections of group II and III:

|           | II | III |
|-----------|----|-----|
| Sopranos  | 6  | 4   |
| Altos     | 6  | 3   |
| Tenors    | 4  | 6   |
| Baritones | 8  | 4   |
| Basses    | 8  | 3   |

Note the fact that almost all of the Baritones and Basses of group II are in the brasses. An all brass passage in such a band would have to be specially treated

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to arrive at a balance. All of the Tenors in group II are French Horns which often play only chords, hence the Viola melodic line is lost, while in group III part of the Tenors are Alto Horns which do play the Viola parts.

Thus the group III instrumentation allows the use of separate woodwind and brass groups with more accurate balance and the tutti passages are certain to be richer than in the ordinary band.

No musician can any longer hold himself as one of a race apart; he must act in close co-operation with other men, bound together with them "by a connecting tissue of mutual ministration." And the musicians of our own time must show that they are men of reading—men of thought, if for no other reason than that in their work they will be thrown increasingly into contact with those of other professions and occupations.—Stewart Macpherson.



# THE VIOLINIST'S ETUDE

*Edited by*

ROBERT BRAINE

*It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.*



## Helpful Hints to the Violin Teacher

By J. W. Hulff

IT IS APPARENT that teachers are carrying the concentration idea too far. Constantly stressing the word "concentration" to a young student eventually makes of that student a bundle of overcharged nerves. Relaxation should go hand in hand with concentration, and it would seem to the writer, after more than twenty-two years spent in teaching children, that relaxation should first be brought to the attention of the student.

Some students have been discovered at such a tension during the playing of an easy solo in the studio, that breathing was unconsciously suspended. Would a student, trained to relax, have been bothered with such handicap? Certainly not.

How often do young students complain of a parched throat after concentration on some difficult bars of a new study? Often a student has profuse perspiration of the hands, which is an affliction of the nerves, brought about, in a great measure, by lack of relaxation; and rare indeed is the student who is devoid of facial distortions while playing the violin, the result usually of too much concentration.

### The Road Made Easier

THERE ARE NO ROYAL roads to the mastery of the king of instruments, but there are many short cuts not dreamed of by the masters who have gone before. An inexperienced teacher of children is prone to make the mistake of planning for the child the same course of study that later is given to one who is to become a professional. The average child does not care to take music so seriously. His public school hours and his recreational hours are more important, and if he can manage to get in an hour a day at his violin practice and become a member of his school orchestra, he, as well as his parents are satisfied. It is probably safe to say that, not five per cent of such students continue their violin studies after leaving high school. Nor can this situation be blamed on the student when one sees the immense amount of home work that must be done in order that school grades may be maintained. It is really a wonder that a child can find any time for recreation and the study of music.

A teacher of piano is not usually bothered with what some students irreverently call the "squatter" nuisance; but teachers of stringed instruments who often instruct a

number of students collectively find the presence of anyone but a student almost invariably a hindrance. Fond mamma, unless politely informed at the very first lesson that the teacher wishes to be alone with the student during the lesson period, usually makes it a habit to sit in the studio proper, during the lesson. This tends to take the mind of both teacher and student from the lesson, for always conversation will ensue that is foreign to the work on hand; or at times the anxious and well-meaning parent will prod and scold the child.

### Encouragement Necessary

THE EXPERIENCED TEACHER knows that the discouraged student often holds the greatest promises for the future. Deliver us from the self-satisfied student! As a rule such students are conceited, lazy and supersensitive when corrected. A discouraged student should be shown where he is retarding his own progress, and, if he has several handicaps, the teacher should take up one at a time, and see to it that one trouble is removed before mentioning another. And remember, praise, when deserved, is good pedagogics.

A beginner, as every teacher knows, will invariably waste bow at the beginning of the downward stroke. When he discovers, near the end of a slurred passage that he is running short of bow, he will retard the arm as he approaches the point of the stick. Of course, this is all wrong and the teacher at the very first lesson should drive home the fact that if a student can retard the downward bow as he approaches the tip, he can also do so at the beginning of the stroke. After a student has taken a few lessons it is well to fasten a piece of white adhesive plaster around the bow at a point about fifteen inches from the frog. Forbid, until further notice, the use of more than fifteen inches of bow. Insist on short, lower bows until he has mastered the art of good, strong tones with a minimum use of bow.

### Also Report Cards

PARENTS ALWAYS ARE glad to receive report cards on the first of the month, showing the progress, or lack of progress, on the part of the student. This also assures the parent that the teacher is conscientiously watching the work of the child whether the parent comes to the

studio to gather such information or not.

An undated lesson should never be allowed to go out of the studio. A small rubber dating stamp and an ink pad are inexpensive, neat and handy and show the parents just how much work the student is carrying, whether he has to take the same lesson again, prevents the child from studying the wrong lesson assignment and saves time when the next lesson is to be taken.

Here is an infallible cure for a swaying student. This is not original, but it has been used many times with excellent results. Have the student bring a saucer, place it under his right foot and proceed with the lesson. When swaying commences the weight of the student breaks the saucer and he is requested to bring another at the next lesson. This is continued until the habit disappears.

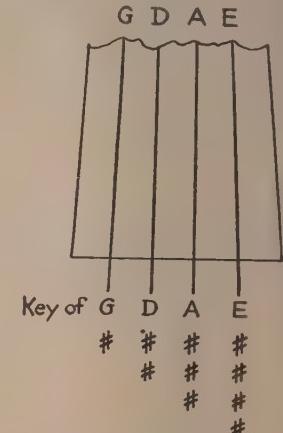
A pupil should be told repeatedly that there is nothing so difficult that he cannot play it if he will attempt it *slowly* at first. Getting a student to play slowly, by the way, is often more difficult than making him play rapidly.

Every six months the students' bows must be re-haired. A teacher should not neglect this, for some students will go for years without having a bow re-haired and wonder why their violins are deteriorating. Also see to it that the three lower strings are not left on the instrument until they snap from age.

When a student gets into the "positions" tell him not once, but many times, that the first finger on the G string and the fourth finger on the D string, both in the first position, produce octaves, and that, if this is true in the first position it must be true in all the positions on the violin, and also on the D-A and A-E strings. A student, when he first attempts double-stopping in the higher positions, usually gets the fourth finger tone truer than the tone produced by the first finger. The suggestion offered at the beginning of this paragraph will help in placing the first finger where it belongs.

A teacher who gives all his time to the teaching of young children must use the simplest of illustrations, words and lesson material in order that the little player may make reasonable progress, and not become discouraged. Give such children this little illustration, which, if memorized and visualized will never be forgotten. The twelve keys usually are learned in five minutes.

The four violin strings agree with first four keys by sharps.



After this diagram is learned, then a that the next key letter "B" also stands for bow and that it has five sharps in its signature; then tell how in the next key "F#", the F stands for frog and the key has six sharps in the signature.

### Key of B (Bow)



### Key F (Frog) sharp



For the flat keys the above illustration may be reversed. Begin with F, having one flat in the signature, and proceed back to the G string representing the key G-flat with six flats in the signature.

## Be Good to the Violin

By Dexter W. Allis

a rule, or other suitable gauge, to within  $\frac{1}{32}$ " of its proper distance—usually thirteen inches—from the nut to the bridge.

Adjusting the bridge should be done with care lest it suddenly slip too far, snap down onto the violin top, and dislodge the sound post.

The safest way to adjust the bridge is to press it gently in the desired direction with the fingers, at the same time tapping it into place with the handle of a pocket

knife or similar object inserted between the strings.

If the sound post should become displaced it may be shaken out through one of the f-holes, impaled firmly on the rosin tipped point of a large, straightened-out safety pin, and inserted into place. The proper spot usually shows as a slight discoloration on the inside of the violin back. The post should be accurately placed, since even a slight misplacement will mean im-

paired tone quality of the instrument.

Purity of tone may be impaired also by the presence of minute cracks between the sides and top of the violin. These exist wherever air can be sucked through the joint, and should be repaired only by an expert. The tone may be injured, too, if the chin rest so clamped that its inner edge touches the violin top. When properly placed, it will be retained more firmly in position with a trace of rosin between the

MORE ATTENTION and adjustment are required by the violin than by any other musical instrument.

To insure accurate playing, it is imperative that the top of the bridge remains fixed. If the distance between the nut and the bridge changes from time to time, the playing length of the strings also varies and, consequently, the finger spacing must be adjusted. The bridge location, therefore, frequently should be checked by means of

lapping surfaces and the edge of the instrument. The sound of a violin will be injured, so if either the rosined part of the rings, or the hairs of the bow are touched by the fingers.

The tuning of one or more strings of a violin may, sometimes, be found almost impossible—the pitch jumping too high, or too low, even with most careful turning of the peg. This trouble may often be remedied if the offending peg is removed, and its tail end, at the point of wear, is twisted between fine sandpaper pinched in the fingers. This is done in order that the peg is fit at the small end a trifle more free than at the large end.

Erratic tuning may be caused also by resin dust in the string grooves of the nut. To prevent this difficulty, the rosin should be kept in a tight box; it should not be allowed to shake around loosely in the case. As an aid to easy tuning, the strings may be made to draw in their grooves with less friction if the grooves are marked throughout their depth with a soft lead pencil. The strings should not be wound about the peg tail to crowd against the wood at the end where the peg is largest. They should wind on free, in line with the open ring, and with just enough around the tail to hold firmly.

#### Also the Bow

SHOULD THE BOW hair become soiled, it may be cleaned with alcohol.

A stretched hair, which hangs loosely when the others are tightened may be shrunk back into place by being quickly run lengthways a safe distance above the flame of a candle or match, the rest of the bow hairs being protected by a damp cloth, or other wrapping. This requires extreme care.

Be careful in taking the bow out of the violin case as the hairs are stretched and often broken by catching on the turn button of the bow-holding clip. It is advisable to remove this clip entirely, and to glue in its place a spring clothespin in line with the bow, so as to nip and hold the frog or sliding block, at the heel of the stick, and away from the mounting of the hair. A coat of dark stain on this bow clamp will improve its appearance.

Now and then it is well to remove the bow-adjusting screw and touch its threads with a trace of vaseline or cup grease. In like manner, the thumb screw of the E string adjuster should be damped with a little oil.

When fitted with strings of improper gauge, a violin cannot do its best; nor can it satisfy when tuned below concert pitch, or played with a poor bow. Also, it will be handicapped if played in a small, cluttered room, in one with soft hangings, drapery, and so on, or in atmosphere warm and humid.

With use, the value of a violin increases. Played regularly, as in an orchestra, the instrument is said to double its value in three years.

## The Violin Vibrato

By Charles Fingerman

WHO was the first player to use the vibrato? We do not know, but we believe that the vibrato was not always used, that the violinists of four or five centuries ago played with a still-finger execution and that some great genius arose who was daring enough to experiment with an oscillation of the fingers and wrist. This genius probably discovered to his amazement that this method of execution opened up new fields of beauty, that it imparted life, color and personality to the tone and that it set in motion a sort of vibratory sympathy allowing the innate music of the violin to gather stray particles of tone from the surrounding atmosphere.

Before the vibrato can be taught the pupil must understand that the greatest beauty in music and in any other art comes from uniqueness, balance and symmetry of lines. In other words, an even vibrato is what the pupil must seek.

The student must practice the artistic quaver silently, that is, without bowing the

instrument. He must feel an electric current flow from wrist through and into his fingers. He must strive to have the wrist and fingers coordinate in making this flow as even and as regular as the approach and retreat of the tides.

At the end of each hour of practice, the student may utilize the bow for slow, sustained exercises. His aim should be a luscious, ootund tone. The vibrato should not be used in quick, technical passages. Sincerity should be the goal, and this can be reached only by making the most of the vibrato in slow movements and foregoing it in the swifter parts.

A large tone points just as often to a masterly vibrato as it does to strength of fingers. The vibrato does away with the effect of sparseness—puts flesh on the tone, so to speak. It plumbs the violin tone to its depths, makes for clearness, sweetness and sonority and gives character. Without it the violinist finds himself hopelessly handicapped in his climb to virtuosity.

## Eliminating the Trembling Bow

By Ronald Ingalls

MUCH has been written on this subject from the standpoint of relaxation in wrist and arm muscles. Many violinists have thought they had overcome the ghost of the quivering bow, only to have it recur, standing in the shadow, and frequently jumping out at the least expected times. And what a frightful dread this develops in one!

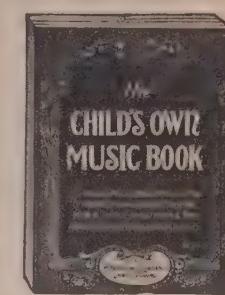
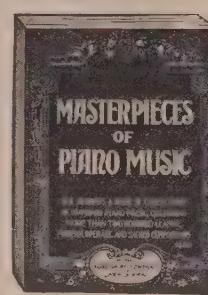
What is a violinist to do in such a case? That is a teacher to do after all experiments leave the pupil's bow "trembly"? The following suggestions may assist in overcoming this bugaboo.

The tremble is generally most pronounced on the down-stroke. At the frog, on the G and D strings, the thumb is nearly straight; on the upper strings quite so. On

the down-stroke the thumb joint gradually curves until at the middle it touches the hair lightly. Coordinating with the thumb motion, a slight change of the point of pressure on the index finger, by rolling the pressure from the thumb side to the under side of the finger, carries the bow to the middle with perfect smoothness. From the middle to the point, the thumb gradually unbends again until it is straight at the point. At the same time the pressure on the index finger rolls again toward the thumb side.

If the up-stroke does not flicker, the thumb position at the point remains unchanged throughout the up-stroke. If it trembles, the movements of the down-stroke are carried out in reverse order.

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cinating Gladys Swarthout. Miss Swarthout, known to millions over the radio, makes her cinema début in this new role for opera singers.

The operetta, "Rose Marie," has been chosen as the medium for a new presentation. This light opera of the Rocky Mountains is now shown with a mountain background. Nelson Eddy and Jeanette MacDonald, who made film history last year in "Naughty Marietta," the stars in this new production and to the lovely Lake Tahoe district, a company of one thousand players directed by the Metro-Goldwyn-Mayer Studios.

Stephen Collins Foster is the subject of a musical film, "Harmony Lane," now being issued by the Mascot Studios.



LAWRENCE TIBBETT

THE GREAT IMPROVEMENT in sound recording and sound reproduction, in connection with moving pictures, has made possible the presentation of many very remarkable musical works on the films. Since these must inevitably have a very definite effect upon all musical activity in America, THE ETUDE will from time to time furnish its readers with information regarding the films, that should be of practical interest. Our publication, however, goes to press so far in advance that it is impossible to include certain facts regarding current films.

Offenbach's "The Tales of Hoffmann," which was selected by the Metro-Goldwyn-Mayer Studios for the film début of Marion Talley, proves to be an even better medium in the cinema than in the opera. The highly fantastic German rhapsodist composer, author, music critic, theatrical manager, lawyer and musical conductor, Ernst Theodor Amadeus (Wilhelm) Hoffmann, was most grotesque of all writers of his time. Hoffmann's own opera, "Undine," was once very popular in Europe. Three of his tales form the background of the opera of Offenbach, "The Tales of Hoffmann." This opera was produced in Paris in February 1881, four months after the composer's death. It was successful but for some reason was never given in America until 1907. In 1926-27 Marion Talley made a great hit in the leading rôle; and it is not surprising that she should be chosen for the film version. The innumerable other stories of Hoffmann should prove a gold mine for Hollywood.

The Lawrence Tibbett film, called "Metropolitan," is excellently adapted to the magnificent voice and fine histrionic talents of this foremost of American operatic baritones. This is being presented by the 20th Century-Fox Film Corporation.

The advent of Lily Pons to the film world, in "I Dream Too Much," is a matter of unusual moment. This singer's beautifully articulated coloratura, her charm and her vivacity, should fascinate millions—millions who could never have heard her at \$7.50 a seat in great opera houses.

Paramount Studios, in presenting "Rose of the Rancho," have turned to another Metropolitan Opera star, the always fas-

Of all the arts, music is the most universal, the most spontaneous and immediate expression of human emotion, the most sensitive and elastic medium.—Harold Bauer.



MARTINI AND SCHUMANN-HEINK

## What About Radio?

(Continued from Page 639)

itself.. These, then, are some of the essentials of a successful radio career. Try radio by all means; but first make very sure that you can measure up reasonably near to the requirements.

### Making the Program

THE PLANNING of radio programs is an interesting one. Here, again, the problem takes in all the familiar aspects of program building, plus something more. In this case, the something more is the ever present knowledge that one is reaching the widest audience possible, and that he must therefore take all possible tastes into account. One may not always follow his own preferences, although there is plenty of scope for the exercise of the best and soundest musical judgment. One must be able to get into the habit of blending selections like "Die Meistersinger" and "A Midsummer-Night's Dream" with *The Rosary* and *Annie Laurie*, and of seasoning the result with out and out popular "numbers."

This field of popular music is a thing apart. Personally, I do not consider popular music as "bad." It is not bad! It is simply different; and we of the radio must learn to respect it, provided it keeps in its own place. A spirited march, a lilting waltz, a sprightly operetta hit, or even a *Revue* number with red blood in its veins, can be very good music indeed! But, whether you agree with that or not, if you have your eyes on the microphone you will have to get adjusted to learning about it and to playing it with the same smoothness and sincerity that you put into Debussy.

Which brings us to another point—the quality of radio programs. Who plans them? Who says what is to be played and what is to be left unplayed? You do! Radio is perhaps the most democratic entertainment in the world. There is nobody who cannot have a say in the matter. The sole means of judging what is liked on the air, are the letters which listeners send in to us. If you want good things, write to the radio stations and say so. If you do not raise your voice against the cheaper things, do not be disappointed if radio brings you nothing better. Nothing can be accomplished in radio which the public does not applaud, in a personally expressed way.

### Getting What Is Wanted

PEOPLE OFTEN ASK whether it is really true that the program directors actually depend on what the public tells them, in planning the music that goes out over the air. Yes, it is true. Every letter is carefully filed away, documented, and often consulted. After all, we have no other way of judging public taste. If people do not like the contents of a magazine, they stop buying it; and circulation figures soon tell the story of popular favor. The same is true of theaters and their box

office intake. But the immense free field of radio, reaching many more people than either of the others, has no such check-up—just because it is free. Thus, the programs depend on the listener, and they give exactly what is asked. The person who writes in his suggestions and criticisms will be served. The person who will not be bothered with writing, and who criticizes privately, gets no better than he deserves.

Let me close with a word, not to prospective radio performers, but to the listeners themselves. You are the goal of every single program on the air. How can you, then, get the most out of radio? First of all, by having a good set and keeping it in good repair. That has nothing to do with musical advice, but you can not enjoy music that comes to you in a distorted or "wobbly" fashion. And, after that, try to develop as wide a range of taste as you possibly can. If you happen to prefer popular music, be open minded enough to listen to the great classics now and then; and try to see what the performers are telling you in them. If you love the classics, do not switch off your dial the moment a waltz or a *revue* hit comes over to you. The number after it may be Beethoven. And even if it is not, there is something worth listening to in everything.

### A Great Opportunity

WE, ON THE production end of radio, are honestly trying to build better programs and to serve better tastes; but we can not do this alone. We need help and we need it actively. When you enjoy a program, try to put into words why you like it, and then send this opinion to the station. If you would like something you do not get at all, write about that. If all sincere music lovers would set himself the task of writing in, at least once a year, to demand more good music, they would quickly see the "cheap stuff" disappear. But eager as we may be to do better things in a better way, we cannot do this without the public's aid.

Of course vast quantities of letters do come in, and it is thanks to them that we have as much good music as we do. And the situation is constantly growing more encouraging. Curiously enough, the people who live in the big cities, where fine music is a daily event, have the least to say. Our most helpful letters come to us from the farms, the towns, the great lonely spaces, where the radio brings the only music available, and where it means much to the people. Perhaps it will not be the "centers of culture" at all that shall build us our national taste in music. Perhaps it will be the plain people, in the outlying sections, who take the time to think about what they like, and who are eager for more. In any case, all our readers can have a share in this national music building—if only they will use their opportunity.

## The Story of Emma Abbott

(Continued from Page 641)

her art, of which one of the most inexcusable was her introduction in the opera of "Faust" of the hymn, *Nearer My God to Thee*. It was in Italy, too; and, while the few Americans present may have approved, the Italians certainly did not. She was always trying to purify the stage and librettos. She had almost an overabundant force of character, and she had no reluctance in puffing herself, thus showing

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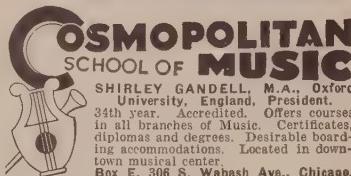
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## Teachers' Round Table

(Continued from Page 649)

of exercises and etudes. Such a course may lead to a wonderful facility, but never to a real technic. For technic is simply the ability to control your medium, to do with it what your mind dictates. Therefore, the best course would be to limit yourself to fifteen minutes, and make out a three-weeks' technical routine; one week a few finger exercises, from Schmitt or Hanon, practiced first very slowly and then immediately very fast, in small groups of notes at first, then combined into larger groups; the next week a few scales or arpeggios, practiced the same way; and the third week intensive work at a Czerny Etude, from Czerny-Liebling Books II or III.

The rest of the time could be spent learning a new piece with some technical problem in it that you may want to work

out. But be sure it is real music, such as a Chopin prelude or etude, or a rapid movement of a Beethoven or Mozart sonata, not tawdry, insignificant stuff.

I am glad to hear that you plan if possible to teach your children. Contrary to the general notion, I feel that an interested musical parent is often the best beginning teacher for a young child. If you desire suitable material I can heartily recommend: "Middle C and the Notes Above and Below," by Simons; "Play-Time Book," by Adair; "The Boys Open Door to Music," by Mathews. The first two for very young children, while the third more difficult. A splendid new work which I am very fond of is Bernice Frost's "At the Piano," for class or individual instruction, based on folk tunes of many countries.

## Memorybook of a Musical Pilgrim

(Continued from Page 642)

Thus on the way it was our pleasure to pass through Middletown, an old Connecticut city, dating from 1636, and the birthplace of Henry Clay Work (1832-1884), a popular war-song writer of his day; Frederic Grant Gleason (1848-1903), organist and composer; and the renowned Reginald DeKoven (1859-1920), one of the nation's outstanding composers of opera.

## Out of New England, Into New York

LEAVING historic Middletown, and continuing along the river to its outflow, we arrived at the metropolis of America—New York. A city of many cities it is, for on "East Side, West Side, all around the town" (to quote from the popular old song, *Sidewalks of New York*, by the Irish-born Charles B. Lawlor), one wanders from village to village of different nationalities. And here, amid this symphony of color and character, are towers and spires that kiss the clouds.

## A World in Miniature

IN CONNECTION with its "bigness" in buildings, New York is an incomparable recreational and art center, with such a variety of notable and interesting places to be seen that one finds something to attract and entertain at every turn. Here is intermingled history and romance; here "Liberty," the stately statue overlooking the great harbor, holds high her torch in symbolic gesture of the radiating power of magnificent opera houses and theaters, conservatories and universities, museums of art and natural history, libraries, churches—every form of art, science, literature, religion and commerce, as represented in this "Empire City." Certain of the outstanding musical influences, both sacred and secular, have embodiment in the Metropolitan Opera House, Carnegie Hall, Town Hall, Mecca Temple, and St. Patrick's Cathedral, one of the important cathedrals of America.

Among the legion of native-born Goths, whose achievements of artistry and rays of cultural enlightenment have been far-reaching, the composer, Edward Alexander MacDowell (1861-1908), has been accorded highest honors by both his distinguished contemporaries and those who have

followed. A master molder of music, it was he who gave vivid form and color to national harmony, instilling into it a decided American accent based on profound scholarship.

An ardent lover of nature, MacDowell longed for free communion with wood and stream; and in the heart of a hillside forest near Peterborough, New Hampshire, was built for the composer a quaint log cabin—"A house of dreams" a place destined later to become one of America's treasured musical shrines.

Before the days of MacDowell, another New York son had kindled the fires of national musical expression, when, as homesick wanderer, abroad, he wrote:

'Mid pleasures and palaces, though we  
may roam,  
Be it ever so humble, there's no place  
like home!

This immortal song-poem, *Home, Sweet Home*, which came from the pen of John Howard Payne (1791-1852) has found echo in the heart of the world.

## Program

### PIANO:

A. D. 1620, from "New England Idyls"  
Edward MacDowell (New York  
Before a Shrine, Op. 415, No. 1\*

Reginald DeKoven (Connecticut)

Secrets In The Attic, Op. 119, No. 4  
Mrs. H. H. A. Beach (New Hampshire)

March Religioso

\* Horatio W. Parker (Massachusetts)

America Grand Triumphal March

Walter Rolfe (Maine)

Hurrah For America, Piano 4 Hands

George L. Spaulding (New York)

\* Appearing in THE ETUDE, January 1932 issue

### VOICE:

Coronation

Oliver Holden (Massachusetts)

My Faith Looks Up To Thee

Lowell Mason (Massachusetts)

Sweet Hour of Prayer

W. B. Bradbury (Maine)

Home Sweet Home

Verses by John Howard Payne

. (New York)

America

Verses by Rev. Samuel Francis Smith

(Massachusetts)

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# QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrken

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

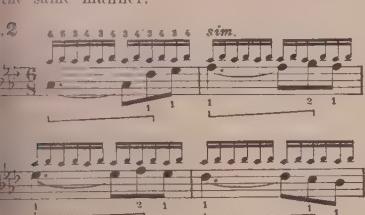
No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. How do you play this trill passage from Silvery Waves, by Wyman?



Q. Is the top note supposed to be trilled with the fourth and fifth fingers, while at the same time playing the melody notes with the first? How can I do this when my fifth finger is too short to trill successfully? There is a similar passage in Listen to the Mocking Bird. Any suggestions for playing this will greatly appreciated.—R.A.P.

A. This trill is supposed to be played with fourth and fifth fingers; however, if your hand is so small that this fingering is too difficult you can do it this way: As soon as you strike the melody dotted quarter-notes with the thumb, they can be immediately released, as the pedal will carry the tone over the fifth count. This will eliminate a strained octave stretch while trilling. If, in your opinion, you mean you cannot trill with the fourth and fifth fingers, the fingerings as here marked will be found easier. The trill in Listen to the Mocking Bird is played the same manner.



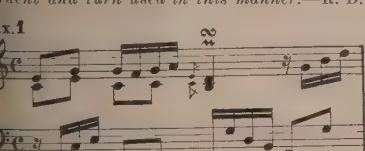
blishing a Book.

I hope that you will give me some advice on a matter which is entirely foreign to me. My husband and I have written an article for children of the lower grades. We have been urged by many to publish this article, and have been variously advised as to how to do this. Most of this advice comes from people who cannot talk from experience, and I feel that an expression from you would be very helpful.—Mrs. C. C. C.

A. There are two ways of handling the publishing of such a work as yours. The first is to arrange with some printer for an edition of five hundred or a thousand copies, paying him his price, and sell the copies yourself. The second is to submit the work to a publisher after another until you find who will take it. In this case the publisher arranges all matters connected with printing, advertising, and selling and pays a royalty (usually about ten percent on each copy sold). I like the second way better, as all of my books have been put out under an arrangement by some reputable concern. Some folks do not like the idea of selling their wares and are not very good business people; others enjoy the business side of it, and you might make more money had it printed privately. This is hard to predict, however, and I really have no very definite advice to offer you.

Mordent in Bach.

This measure is from Bach's "Little Suite" No. 1. I do not understand the mordent and turn used in this manner.—R. B.



A. In the several editions of these "Little Suites and Fugues" with which I am familiar, only a mordent is used, and the measure is played as follows:



Signatures and Measure Signs.

Q. Does it make any difference whether a piece is written in G-flat or F-sharp—D-flat or C-sharp? If not, why are we taught both? Seems to me that the piece would sound the same whether written in D-flat or C-sharp, why the difference?

Q. Regardless of accented beats, what is the difference between six-eight, three-eight,

nine-eight, and so on? Between three-four, six-four, six-eight, three-two, aside from the fact that the upper numeral shows how many beats there are to a measure and the lower what kind of a note receives the beat?

Q. Which of the three piano pedals is called the practice pedal?—A. B.

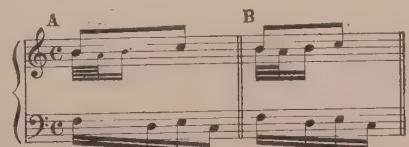
A. 1.—A composition in C-sharp would sound the same on the piano if written D-flat. Bach's "Prelude and Fugue" in C-sharp major, in some editions is written in D-flat major, thus making it much easier to read. In reality, D-flat and C-sharp are not the same. If one half of an orchestra played in D-flat and at the same time the other half played in C-sharp, there would be a dissonance. D-flat is a trifle higher than C-sharp, but on keyboard instruments, they are made to sound the same.

Q. The various measure signs indicate the type of accentuation and the size of the beat note. The two fundamental kinds of measures have always been duple and triple, and in the old notation triple measure was marked by a circle (the symbol of perfection) while duple measure was indicated by a broken-circle—from which our modern sign for quadruple measure (C). Three-eight, three-four and three-two are thus fundamentally the same-type of measure, namely, an accented beat followed by two unaccented ones; but the note standing for a beat is sometimes an eighth, sometimes a quarter, and sometimes a half. These simple measures (duple and triple) are often "compounded." Thus two triple measures make a sextuple measure, and in listening to music it is often difficult to tell whether the notation is three-four or six-four. Another way of thinking of this is to see six-eight as a two-four measure composed of triplets. I realize that I have not answered all of your questions, but I hope that this will give you at least a hint concerning the matter.

Q. A practice pedal is a device that used to be built into pianos for softening the tone so as not to disturb other members of the family while practicing. It spoiled the tone, however, and I believe the device is no longer being included in modern pianos.

Another Bach Mordent.

Q. This mordent from Bach's Invention No. 1 is written in some editions, as in Example A and in others as Example B. Which is correct?—M. B.



A. Theoretically Example A is correct, but this mordent is actually played as in Example B. The reason for this is that the tempo is too fast to complete the mordent before the second sixteenth note in the bass is struck. If this Invention were marked Andante the mordent would be played as in Example A.

Bach Trills.

Q. Will you kindly explain the playing of the enclosed Bach ornaments, from Minuet No. 1, from "Fourth Suite"? Ex. 1a is from measure 1, Ex. 1b is from measure 4, while Ex. 1c is from measure 15.—M. F.



A. Since this is such a simple little composition it would seem more appropriate to use sixteenth notes instead of thirty-second notes for these ornaments.



Q. 1.—Does it make any difference whether a piece is written in G-flat or F-sharp—D-flat or C-sharp? If not, why are we taught both? Seems to me that the piece would sound the same whether written in D-flat or C-sharp, why the difference?

Q. Regardless of accented beats, what is the difference between six-eight, three-eight,

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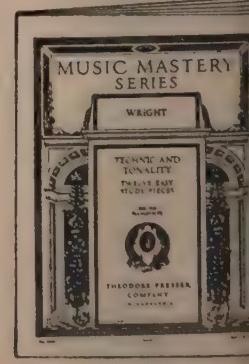
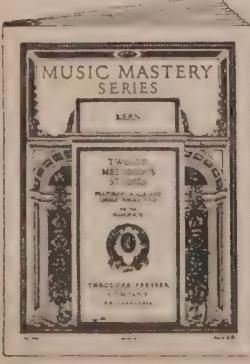
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# VOICE QUESTIONS

*Answered*

By Frederick W. Wodell

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## Home Study.

Q. I have a daughter, aged sixteen, who has a pleasing voice. She sings in the Glee at school, and is a member of the girls' etc which sings a cappella. My daughter is very anxious to have vocal lessons, but it is impossible as we live in a small town. Could you recommend any course of study that she could use at home by herself?—Mrs. W. R.

A. The fact that your daughter has been chosen for a small group of *a cappella* singers would indicate the possession of a comparatively musical voice. Let her beware of over-practicing. Her voice is too young to stand much work. Glee Club rehearsals are apt to be too long and arduous, unless the leader is a skilled vocalist and very careful with the voices. She should have a good vocal teacher as soon as possible. Meantime let her read carefully the little book "Plain Words on Singing" by Wm. Shakespeare. Possibly she might try some of the elementary work given therein. But it will be absolutely necessary that she exercise great care always to keep her tones sweet, clear and steady, and that she avoids singing too high, too low, too loudly or too long. Let power of voice wait upon good quality.

## The Elongated Uvula.

Q. I have been a subscriber to THE ETUDE for over twenty-three years, and have enjoyed it very much. I have difficulty when singing. I keep wanting to swallow and clearing my throat. In THE ETUDE for October, 1911, I find an article by Edward B. Warman that seems to describe my condition exactly. The article said the elongated uvula could be shortened by proper exercise, but I do not know what the proper exercise is, so I hope you will tell me, and how to use it.—Mrs. J.

A. We do not know Mr. Warman's exercise for the uvula; but here is one: With a little hand mirror throw a beam of light into the back of the mouth. Yawn moderately, so that the uvula at the end of the soft palate is taken down, and the back of the tongue taken down; hold the parts momentarily in this position, exhaling silently through the nostrils. Repeat several times, but beware of over-tiring the muscles. Do this exercise daily. Be sure that the tongue-tip remains against the lower front teeth throughout. If the uvula is overlong, your doctor can tell about this, it may be clipped. This will cause practically no hemorrhage and little discomfort, and it will result in the uvula withdrawing itself higher out of the way than has been your normal position for it. Ask your doctor also about a possible excess in the secretion of saliva; or concerning catarrhal dropping from the nasal passages. Do everything possible to secure a non-nervous, poised condition when you sing. Also avoid "pushing" up your breath; make the tone sound to the last possible breath pressure, and keep all fitness out of the tongue and jaw.

## Throat Wash.

Q. Can you recommend a throat-clearing draught, which is efficacious without being unwholesome?—F. S.

A. Our friend, Dr. G. P. Coopersmith, does not seem to think well of draughts for throat-clearing purposes. With some persons, letting the juice of an orange disappear slowly down the throat has a good effect. With others grape-fruit juice, minus sugar, helps. The Dr. says that one may take two teaspoonsfuls of an inexpensive product called Sodium Perborate, boil it fifteen minutes in a pint of water, and use it as a gargle, with satisfactory results.

## Falsetto Problem.

Q. I am a baritone (rather light) twenty-four years old. I also can sing in a soprano falsetto. When singing so I do it with such ease and so naturally that I cannot follow the mechanical change. Please tell me what happens to produce this voice, and if it can in any way be harmful to my "natural" voice? —J. L.

A. The man's "falsetto" voice is and has been a fruitful source of discussion among vocal physiologists and teachers. In "Vocal Art-Science," by Dr. Frank E. Miller, himself a singer, and in his time a leading New York practitioner dealing with nose, throat and voice troubles, one may find many quotations from authorities on the topic of the "falsetto." In "Speech and Voice," by G. Oscar Russell, recent work, recording new experiments upon professional voices, such as those of Mori, Gigli, Johnson, Melius, and others, we find: "The palatine arches consist of a pair of muscles on either side of the throat, between which lie the tonsils. They are also called the pillars of the fauces. It is interesting to observe their play of tension and relaxation. In certain trained singers, while he looks into their throats as they sing Ah in such a way as to shade into different tonal qualities. This fact has long been observed, has also the raising of the uvula on high notes—especially in the falsetto." But just here in a foot-note, the writer of this fascinating book says: "Recent X-Ray photographs which the author has made of world-famous singers throw doubt upon the validity of this high pitch palate and uvula raising." Our correspondent will find much to interest him in a little book by a prominent choir-trainer, Dr. G. E. Stubbs, "The Adult Male Alto, or

Counter-tenor Voice." Also in "The Rightly produced Voice," another small volume, by E. Davidson Palmer. If we had a baritone pupil with a promising voice, we would suggest that he devote his attention to learning how to use his "natural" voice with skill. We make a distinction between what is called in the man the "Falsetto," and the "Head" voice.

## The Forcing Habit.

Q. I especially enjoy the "Singer's Etude," and "Voice Questions Answered." I am ambitious to be a good singer. I have been studying singing with one of the best teachers in town for about three years. Should I not now be able to sing without tightening and breaking on E and F? Can you tell me anything to do to make my voice even, and without tension on up into the high tones? Every teacher who directs our choir says that we all sing too harsh and loud. I know that is my worst trouble—trying to sing too loud—but it seems that I can't be heard if I don't sing loud. If you can tell me of some book that will help me, or give me some good advice I will greatly appreciate it.—R. M.

A. If you have understood and obeyed exactly your teacher's instructions, and the "method," as it is called, is correct, after three years you should be able to sing your upper E and F without "breaking." Do not be too ready to blame the "Method." Perhaps the pupil has not done his part. Your remark that you know that trying to sing "too loud" is your "worst trouble," "but it seems that I can't be heard if I don't sing loud," is a most suggestive one. You ask for advice: we earnestly urge you to stop singing louder than from P to MF for a considerable period. "What is worse than a flute solo?" was asked. "Two flute solos," was the answer. "What is worse than a vocal tone of bad quality?" "Twice as much of it," is the answer. No doubt you see the point. Reading books about voice might also be done away with for say six months. You have proven that you are not ready to benefit by the perusal of books on voice production. We may perhaps make one exception in this wise: Get "Plain words on Singing," by Wm. Shakespeare, a little book, packed with vocal wisdom. Do not read it—study it, line by line. Think hard as you read. Ask yourself, after each paragraph, "Just exactly what does the author mean?" Then, very slowly, and carefully, try some of the elementary exercises given, striving to follow the main ideas set forth, which are that the voice must sound to the least possible breath pressure, at all pitches, and with at the same time a tongue and jaw which are in a state of tonicity—responsiveness, yet without the slightest stiffness. It ought to take you six months of thoughtful, daily practice for half an hour, to cover a few exercises. Could you do that sort of careful, intensive work? Cease discussing your voice and singing with other singers. Get down to quiet, persistent work. Do not miss a day, thinking to make up your practicing on the next day. You cannot do it. It is the everyday thoughtful work that forms the good habit. Leave songs and choral singing alone for a while. You will not get over your "break," otherwise. Your teacher may be a very good one, for ought we know. Be sure you are doing him justice. You cannot really teach yourself altogether. You need expert comment on your work, and good advice. But a careful use of Mr. Shakespeare's little book will be advantageous no matter with what teacher you may be studying.

## Selecting a Teacher.

Q. I am twenty-four years of age. Friends tell me I have a good baritone voice. I have had two years of piano lessons. Would you advise me to go to a well-known voice teacher?—W. S. K.

A. Go to the very best instructor you can afford to employ. Let it be one who has shown by the singing of a number of pupils taught from the beginning that this teacher knows how to teach and get good results. You live in a large and musical city and will find no trouble in securing a good teacher, if you will exercise common sense by choosing one because of his or her pupils' success as singers before the critical public. Remember that, as one swallow does not make a summer, so one good pupil does not assure the ability of a teacher. Occasionally one highly gifted singer (by nature) has done more to make a teacher's reputation than the work of the teacher with other singers has justified. You will find in THE ETUDE the cards of teachers of singing.

## Unusual Pronunciations.

Q.—A few years since I bought a copy of "Choir and Chorus Conducting," which has been a great help to me. I have resumed class teaching, and wish to ask a question or two: Is it proper now to sing "wind" with the long sound of the vowel in all songs? In this part of the country "either" is sung as "eether," ordinarily. What is your suggestion?—Mrs. O. S.

A.—In "wind" use the long sound of the vowel, except where the exigencies of rhyme require the "short" i. The dictionary gives "ether" and "ither," for the word you mention. Make your own choice. The second pronunciation has the broader vowel for singing, but to some would sound "affected."

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## Bach and Handel Compared

(Continued from Page 640)

Naturally the young people of our day wish to study the works of modern composers; and, if we persuade them that they can better do so by preparing the way by the study of the classics, they will take up the study of Bach and Beethoven with better grace.

No doubt many teachers are celebrating the two hundred and fiftieth anniversary of Bach's birth, this year, by giving programs devoted entirely to his works. The contributions my students offered are: Four Preludes and Fugues from the "Well-Tempered Clavichord," Book I, Nos. 5, 17, 21; Book II, No. 22; Introduction and Allegro from the Toccata in D major; Prelude, Allemande and Minuet from the "Partita in B-flat"; Chorale: Jesu, Joy of Man's Desiring (Harold Bauer); Gavotte in B (Saint-Saëns); Allegro from the "Italian Concerto"; Transcription: Organ Toccata and Fugue in D minor (Tausig).

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### A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

### WILLIAM BERWALD



Philharmonic Society in Libau, Russia. In 1892 he joined the faculty of Syracuse University and since 1910 has been head of the department of theory and composition there. His wife was a gifted soprano, Anna Eugenia Baker of Auburn, New York, and this marriage was blessed with seven children.

Dr. Berwald has had many pupils who have gained prominence, among whom might be mentioned the well-known American composers, Charles Huerter and John Barnes Wells. The list of compositions by William Berwald given herewith is but a selected one.

#### Compositions of William Berwald

##### PIANO SOLOS

| Cat. No.                        | Title | Grade | Price  | Cat. No.                 | Title | Grade | Price  |
|---------------------------------|-------|-------|--------|--------------------------|-------|-------|--------|
| 23119 Alpine Waltz              | ..... | 2 1/2 | \$0.25 | 23029 Maytime            | ..... | 2     | \$0.35 |
| 15020 At the Candy Counter      | ..... | 2     | .35    | 23435 Minuet Antique     | ..... | 3     | .25    |
| 23244 At the Skating Rink       | ..... | 2 1/2 | .35    | 19924 Morning Glories    | ..... | 2 1/2 | .35    |
| 15308 Dance of the Dwarfs       | ..... | 2     | .25    | 22914 A Pirate's Tale    | ..... | 2 1/2 | .35    |
| 23434 Dance of the Medicine Man | ....  | 3     | .40    | 23246 Rustic Dance       | ..... | 2 1/2 | .25    |
| 19988 Flower Waltz              | ..... | 2 1/2 | .35    | 19987 The Sailor Boy     | ..... | 2     | .25    |
| 18736 A Ghost Story             | ..... | 3     | .25    | 23118 Shadow Dance       | ..... | 2 1/2 | .35    |
| 19925 The Hunt                  | ..... | 2 1/2 | .40    | 23245 Snow Fairies       | ..... | 2 1/2 | .25    |
| 14982 Juvenile Birthday Party   | ..... | 2     | .25    | 15307 Venetian Boat Song | ..... | 2 1/2 | .25    |

##### PIANO DUETS

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| 22811 Country Dance         | ..... | 3 | \$0.50 | 19902 Danse Grotesque       | ..... | 3 1/2 | \$0.60 |
| 16260 Danse Caracteristique | ..... | 4 | .50    | 17634 From the South. Danza | ..... | 4     | .60    |

##### VOCAL SOLOS

|  |        |                                       |      |        |
|--|--------|---------------------------------------|------|--------|
| 22860 Dear Lord and Master Mine. High. | \$0.35 | 22861 Dear Lord and Master Mine. Low. | .... | \$0.35 |
|--|--------|---------------------------------------|------|--------|

##### ANTHEMS FOR MIXED VOICES

|   |        |   |      |        |
|---|--------|---|------|--------|
| 15596 Brightly Gleams Our Banner. Unison. | \$0.05 | 20302 Rejoice and Be Glad. Easter.        | .... | \$0.12 |
| 20017 Easter Day                          | ....   | 6289 Rejoice, the Lord Is King.           | .... | .15    |
| 15510 Father, Hear the Prayer We Offer    | ....   | 15625 There Is No Sorrow, Lord, Too Light | .... | .10    |
| 20124 I Lay My Sins on Jesus              | ....   | 10179 Thy Life Was Giv'n for Me.          | .... | .10    |
| 20382 Mortals, Awake. Christmas           | ....   | 10001 To Thee, O Dear, Dear Saviour.      | .... | .10    |
| 10436 My God, and Is Thy Table Spread     | ....   | 15579 The Victory of Faith.               | .... | .15    |

##### PART SONGS FOR TREBLE VOICES

|                                  |      |   |        |                 |      |   |        |
|----------------------------------|------|---|--------|-----------------|------|---|--------|
| 20714 A Fairy Barcarolle         | .... | 2 | \$0.08 | 15602 A Gentian | .... | 3 | \$0.10 |
| 15597 Summer Idyl (Violin Obbl.) | .... |   |        |                 | 4    |   | .12    |

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## The Most Amazing Romance in Musical History

(Continued from Page 646)

mercy to the derision and contempt of everyone, and now you want me to sue you on false grounds?

"Where is that man whom I regarded as a demigod, who was free of all human failings? If you only knew how bitter my disappointment is! You are offering me a sum of ten thousand rubles after the divorce. I consider it within my right to claim this money. Where shall I go, broken not only physically, but also morally? A physical ailment can be cured, but no one can cure a broken heart.

"But what security will this money offer me when I have a debt of twenty-five hundred rubles, which I must pay, or else my and my sister's last property will be taken away? I address you as a man in whom the last good instincts have not yet perished, or so I hope. Pay this debt first, instead of paying the lawyers, and send me the ten thousand rubles.

"I appeal to your conscience; believe me, I am not guided by greed; you yourself will feel happier in the knowledge that I am saved from misery and privation. You have your genius which gives you material security, but nature has not endowed me with anything out of the ordinary. . . . Pangs of conscience will be your greatest punishment. Let God be our Judge. I shall expect your instructions to settle this affair quickly, without scandal."

Tchaikovsky's impression of this letter we find in his correspondence with Madame von Meck:

"I received a letter from a certain person. Among phenomenally stupid and idiotic speculations, there is however a formal consent to a divorce. Having read that, I felt mad with happiness and ran around the garden for an hour and a half until I felt physically exhausted."

The tragedy and comedy of divorce continued. Madame Tchaikovsky refused to understand the legal aspect of the situation. Jurgenson, the well known publisher,

sought to see her in Tchaikovsky's b. He wrote Tchaikovsky about his visit.

"We talked at great length, and Ant. Ivanova occasionally showed signs of excitement and indignation. At first she me for a representative of divorce ag and declared that she would not spe anyone except her husband, expressed disapproval of yourself, attacked An and so on. The conversation revolve a vicious circle, and we kept revertin the point of departure.

"I became convinced that it is imposs to deal with her. She would tolerate lies, not for the whole world. I tried explain that there would not be any since your unfaithfulness would be le proved, but she replied imperturb 'And I will prove the contrary.' (1878).

The proceedings came to an impos Tchaikovsky wrote Madame von Meck he would not need the ten thousand ru and asked her to let him have three or thousand to pay his wife's pension sev years in advance, also to help her liqu her debts.

He added:

"Thus, my dreams to lift the heavy ch of my burden, are shattered by inconceivable stupidity of a certain person. The only one thing left—to protect myself far as possible, from all encounters her, from all memories of her. Let us that some day she will understand that needs a divorce just as much as I do, then she will not get any payment for (June 28, 1878).

There was no divorce. Antonina Ivanova remained Tchaikovsky's wife until death. Between 1880 and 1890 she man to whom she subsequently bore sev children. She once wrote Tchaikov asking him to adopt her son. Her suffered in 1896, and she was committed a sanitarium where she died in 1917.

## Musical Books Reviewed

### Ethelbert Nevin

By JOHN TASKER HOWARD

Ethelbert Nevin's extraordinary melodic gifts have made him one of the most unusual characters in music history since Franz Schubert, in that few composers of fine musical training and taste have produced so many songs and piano pieces that have had such a far-reaching and enduring appeal. It is fortunate that the author has been able to secure directly through Mrs. Ethelbert Nevin, and through her carefully preserved letters and diaries of the composer, enough material to bring together this large and finely illustrated volume dealing with the life of the composer of *Narcissus*, *Mighty Lak' a Rose*, *Day in Venice*, *The Rosary* and many other notable works. The new volume is unusually readable and "human," entirely apart from its musical value. It is far more comprehensive than the excellent earlier work of Vance Thompson. It is very fortunate that this Nevin data has been preserved during the lifetime of the composer's very able and gracious widow, who has devoted her life to his memory.

Pages: 423.  
Price: \$3.50.  
Publishers: Thomas Y. Crowell Co.

### New Values in Music Education

By LAURENCE ADLER

In this book, to quote from the Foreword by Howard Hanson, "Mr. Adler has compressed into a short space a wealth of valuable suggestions. Starting with a conception of his subject which is at once more serious and more intelligent than is always the case in a discussion of this much-abused subject, he offers an approach that is both provocative and stimulating."

There are but seven chapters in the book but a perusal of the headings gives one an indication of the thoroughness with which the author has covered his subject: Aesthetic Theory and the Appreciation of Music; Methods of Evaluation and the Tests of Themes and Melodies; The Middle Road in Harmonic Possibilities; The Intrinsic Meaning of Style; The Larger Meaning of Period Importance; Present Possibilities of the

American Composer; Education and Corrective and Comparative Values in the Arts. This book is valuable to the teacher student.

Pages: 200.  
Price: \$2.50.  
Publishers: Roerich Museum Press.

### The Organ and Its Music

By A. C. DELACOUR DE BRISAY

Here we have one of those rare books which give a deal of information in an interesting presentation which deals in detail without becoming encyclopedic. Beginning with "A Historical Survey of the Instrumental Development," there are chapters on "The Growth of Organ Music" from the earliest time; "The Romantic Revival"; "Evolution of Key Action"; "The Organ Pipes"; "The Organ Case"; and so on to "The Aesthetics of the Organ."

Many interesting illustrations of historical instruments and of mechanical development enliven the pages. A book that every organ and lover of organ music should possess.

Pages: 200.  
Price: \$2.50.  
Publishers: E. P. Dutton & Co., Inc.

### Anecdotal History of the Science of Sound

By DAYTON CLARENCE MILLER

Here is a book that we can strongly recommend to teachers, music lovers and old students. It presents in language as simple as possible, in dealing with a technical subject, the history of the great discoveries in acoustics. Since music is based upon the science of sound everyone who pretends to musical knowledge above the superficial should know the facts that this book contains. The progress of this great science from the rudimentary discoveries of Pythagoras (5th B. C.) down to the twentieth century library of Foley, Watson, Miller, the Sabines, Webster and Stewart, is clearly set forth in the very useful and practical book.

Pages: 114.  
Price: \$2.50.  
Publisher: The MacMillan Company.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



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EXALTS LIFE

MUSIC STUDY  
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## Advance of Publication Offers—November 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

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| IANO STUDIES FOR THE GROWN-UP BEGINNER  | .35    |
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| ABBAH DAY SOLOS—LOW VOICE .....   | .30    |
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| HEN VOICES ARE CHANGING—CHORUS BOOK FOR BOYS .....                                    | .25    |

## Christmas Music

Born in this world to the strains of the angelic anthem "Glory to God in the Highest," is most befitting that the celebration of the anniversary of the birth of Jesus should be observed with joyful worship and music. Choirs everywhere, yes, and the singers in the Sunday schools, too, are now preparing their musical programs for the Christmas service. If you, Mr., Mrs. or Miss Musical Director, have not selected the material for your Christmas program, the liberal examination privileges of the THEODORE PRESSER Co. would be of much assistance. It is not essential that you know the titles of the music you wish to examine. An experienced corps of music clerks, most of them holding positions in local churches, either as organist or soloist, will gladly make a selection for you. Just describe the type of cantata or anthem you favor and give some idea as to the capabilities of your choir—soloists available, etc. Any, all, of the music may be returned if not und suitable.

The THEODORE PRESSER Co. catalog contains many highly favored Christmas numbers—cantatas, anthems, solos, duets, organ pieces and collections of carols and Sunday school services. Their stock also contains Christmas music from the catalogs of all publishers, thus assuring prompt service on all orders received.

A cantata for mixed voices, published late last season, will be featured on many Christmas programs this year. *Hosanna in the Highest* by Alfred Wooler (60c) is the title of this 40 minute cantata which includes, in addition to opportunities for each soloist, trios for women's voices and for alto, tenor and bass. Other cantatas frequently called for include:

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### FOR MIXED VOICES

| Cat. No.  | Price |
|---|-------|
| 21229 A King Was Born (Sop. Solo), H. A. Matthews ..... | .12   |
| 21230 Tidings of Great Joy, Mrs. R. R. Forman .....     | .12   |
| 21226 The Christmas Bells .....                         | .10   |
| 21208 Glory to That New-Born King (Spiritual) .....     | .12   |
| 21224 Brightest and Best (S.A.), Allene K. Bixby .....  | .12   |

### FOR TREBLE VOICES

| Cat. No.  | Price |
|---|-------|
| 21227 Three Polish Christmas Carols, H. P. Hopkins .....      | .15   |
| 21205 Ye Shepherds, Rise! Old French Carol W. S. Naylor ..... | .12   |
| TREBLE VOICES   |       |
| 21225 Christmas Carols for Treble Voices (15) Two-Part .....  | .15   |

Recently published editions of Christmas carols:

### MIXED VOICES

| Cat. No.   | Price |
|--|-------|
| 21227 Three Polish Christmas Carols, H. P. Hopkins ..... | .15   |

| Cat. No.  | Price |
|---|-------|
| 21205 Ye Shepherds, Rise! Old French Carol W. S. Naylor ..... | .12   |

| Cat. No.   | Price |
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| 21225 Christmas Carols for Treble Voices (15) Two-Part ..... | .15   |

| Cat. No.   | Price |
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| 21225 Christmas Carols for Treble Voices (15) Two-Part ..... | .15   |

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| 21225 Christmas Carols for Treble Voices (15) Two-Part ..... | .15   |

| Cat. No. | Price |
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## Become Acquainted with Notable Musical Folk

In the pictures, and in the brief biographical notes that accompany them, of 44 musical folk that are presented each month in THE ETUDE MUSIC MAGAZINE, readers have an exceptional opportunity, not only to become acquainted with these interesting personages, but also to amass a complete, concise and convenient reference library of musicians.

Many subscribers, wishing to keep their copies intact, are ordering extra copies of the page giving this *Etude Historical Musical Portrait Series* and for their convenience, and that of teachers of classes in musical appreciation, we are printing a sufficient quantity of these pages and supplying them at the nominal price of 5 cents, postpaid. All previously printed pages are available. The series began with the February 1932 issue of THE ETUDE.

## Around the May Pole

Dance Tunes for Piano

By William Baines

The celebration of May Day is being more and more observed in many sections of the country and quite elaborate, indeed, have been some of the programs presented by schools, academies, colleges and civic organizations.

Dancing and music are of much importance to the success of a May Day program and in this book Mr. Baines gives, not only complete instructions for eight dances 'round the May-pole, but appropriate "catchy" music for each. Besides, there are two unison songs, a brief and interesting history of May-pole dancing and complete directions for costuming and setting the scene.

Those who have in charge the entertainments in educational institutions and civic groups may order now a copy of this book at the special advance of publication cash price, 30 cents, postpaid, and their copy will be delivered in ample time for the start of rehearsals for next year's celebration.

## Sacred Choruses For Men's Voices

The best undertakings in life are those offering opportunity for development. Not all male quartets or choruses have developed together as a unit, but often we have seen a group of young men in church or Sunday school organize a quartet or chorus; sometimes when they have not been able even to sing parts. Then from individual as well as group development they have progressed from stage to stage, eventually gaining ability in the effective rendition of well arranged hymns and gospel songs. Such numbers, of course, never can be worked up too well and they always will form an important part of the repertoire of any men's group singing sacred selections. There is, however, among capable groups a need for including in the repertoire some numbers of anthem proportions. It is to supply a complete and useful and satisfying selection of such numbers that this new volume is being prepared. All directors of men's quartets or choruses will be making a good move in assuring themselves of a copy of this work at the low price of 30 cents by placing an order in advance of publication with delivery to be made as soon as ready.

## Ten Tonal Tales

Melodious Studies for the Development of Style in Piano Playing

By Harold Locke

The second year of study represents an important phase of the pupil's music career as he is helped to gain facility in various phases of elementary technic. This folio is planned to fit in nicely at such a period since it gives ten attractive pieces which make study a real pleasure. They will serve as supplementary material for conscientious work in the second year of study and while the pianist-in-the-making is revelling in the tunefulness and tonal and rhythmic qualities of these selections, he is becoming more adept at crossing the hands, playing triplets, rendering repeated notes and grace notes, and in perfecting the staccato and legato touch. This volume belongs in the permanent reference library of every teacher and a copy for this purpose ought to be secured while the advance of publication price of 25 cents postpaid is in effect.

## Little Classics

Folio for Orchestra

The response to our initial announcement of this folio for beginning school orchestras has been very gratifying. Many of our friends, however, have written in to ask, "Is it possible that this book of compositions from the masters will really be easy enough for grade school use? The books now available we find too difficult for our beginners."

In answer to this query, we wish to assure our customers that this book is the easiest compilation of classic melodies ever arranged for orchestra. In some cases it has been necessary to delve through hundreds of songs by master composers to find just the simple type of music required for the purpose, music which reveals the characteristic style of the composer in question.

The book will contain fifteen miniature masterpieces by Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schumann, Verdi, and others. No better material for the inculcation of sound musical appreciation can be had than that offered to young orchestra players in this outstanding collection.

There are four violin parts in the first position, and a Solo Violin part for those who have advanced to the third position. Parts are supplied for the complete school orchestra, including Tenor Banjo.

Until this offer is withdrawn, parts may be ordered at 15 cents each, piano accompaniment 35 cents, postpaid.

## Piano Studies for the Grown-up Beginner

One of the most convincing signs that America is fast becoming music-minded is the steadily increasing demand for piano instruction by adults.

Students who have completed the *Grown-Up Beginner's Book* by William M. Felton, or any other adult method, will find in this volume now in preparation the necessary technical work to help them cope successfully with the demands of standard compositions in the intermediate grades.

The material for this book has been carefully selected from the most interesting and useful etudes by such writers as Czerny, Heller, Burgmuller, and Rheinhold, with special consideration for the capabilities of the adult hand and mind.

Single copies may be ordered at the special advance of publication cash price, 40 cents, postpaid.

## When Voices Are Changing

Chorus Book for Boys

The special requirements for vocal work by classes and groups of school boys are well understood by the editors who are selecting material and preparing the arrangements for this collection of part-songs for boys with changing voices. The vocal range of the boy voice is limited and the rendition of the numbers in this book will demand neither high tenors nor low basses. Also, special care is being taken to include choral numbers with a text which has direct appeal to boys and young men.

After a thorough review of the all too limited supply of existing publications for this special classification, we feel confident that there are a great many school music educators who will be interested in securing a copy of *When Voices Are Changing* for their own reference library at the special advance of publication cash price, 25 cents, postpaid.

## Presser's Manuscript Volume

Composers and advanced students of harmony and composition often have sketches and manuscripts that they wish to retain in some permanent form. To take these to a local bookbinder is quite expensive. It is much less trouble to copy them in a substantial, cloth bound volume such as this manuscript book that we are preparing to publish.

Each page will have 12 well-spaced staves, will be 9 x 12 inches in size and will be of the best quality music writing paper. There will be about 80 pages in the book.

While it will sell, when published, at a considerably higher price, *Presser's Manuscript Volume* may now be ordered at a special advance of publication cash price, 60 cents, postpaid. Only one copy to each customer, please.

## Rob Roy Peery's Third Position

Violin Book

For Class or Private Instruction



The response to our initial announcement of this book for beginning school orchestras has been very gratifying. Many of our friends, however, have written in to ask, "Is it possible that this book of compositions from the masters will really be easy enough for grade school use? The books now available we find too difficult for our beginners."

In answer to this query, we wish to assure our customers that this book is the easiest compilation of classic melodies ever arranged for orchestra. In some cases it has been necessary to delve through hundreds of songs by master composers to find just the simple type of music required for the purpose, music which reveals the characteristic style of the composer in question.

The book will contain fifteen miniature masterpieces by Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schumann, Verdi, and others. No better material for the inculcation of sound musical appreciation can be had than that offered to young orchestra players in this outstanding collection.

With the study of the third position, the pupil should be ready for a serious consideration of that important but generally neglected subject, *vibrato*. A thorough presentation of this is given, together with many original and selected studies for its mastery.

The third position itself is taken up in genuinely progressive order. First, exercises remaining in the new position; then, exercises for shifting while playing on the open string; and finally, selected shifting studies presenting all possible shifts between the fingers.

With such a wealth of material adequately presenting in one book a complete study of the third position, every violin teacher should be interested in securing a reference copy of this work at the nominal advance of publication price of 30 cents, postpaid.

## Birds of All Feathers

A Musical Sketch

By Mildred Adair

Miss Adair's clever little playlets have done much to revolutionize the program presentation of pupils' piano recitals. In *A Candy Shop* and *From Many Lands* have shown teachers that these sometimes drab affairs may really become colorful entertainments, enjoyed by the students and their parents and friends, while at the same time serving to show to advantage the musical advancement of the young performers.

Here are vocal solos for children, a musical recitation, solo dances, a violin solo, a rhythmic orchestra piece and a piano duet and trio in addition to the piano pieces. Pieces from the new piano album *Among the Birds* also may be introduced. The costuming and staging of this play may be simple and inexpensive.

While this playlet is in preparation single copies may be ordered at the special advance of publication cash price, 25 cents, postpaid.

## Evening Moods

Album of Piano Solos

There has always been a demand for music of a quiet, contemplative type—reveries, nocturnes, songs without words, etc. It is the most pleasing kind of "home" music, much of it can be used in connection with religious services and, as is the case in this book, it gives something to play that pianists of moderate technical attainments and true music appreciation, thoroughly enjoy.

The pieces in this album will be mostly in grades 4 and 5 with possibly one or two touching grade 6. This permits the inclusion of many fine numbers in these grades that would never find their way into other piano albums where brilliance and showiness are demanded.

Although, at the time of this writing, only a few weeks have elapsed since the initial announcement of this book's forthcoming appearance, many have placed their order for a copy at the special advance of publication cash price, 30 cents, postpaid.

## Singing Melodies

A Collection of Piano Solos With Words

In the musical growth of piano students there comes a time when melodic lines and harmonic structures are fully intelligible; but with the youngsters starting out, instrumental music sometimes needs words, or rhythmic action, to help matters. In the case of first grade piano pieces, good texts make the pieces more interesting, and educationally they aid in developing the rhythmic sense and in phrasing properly. This album contains a good variety of piano pieces with words for young beginners. Numerous composers are represented in the contents. The advance of publication cash price is 25 cents postpaid.

(Continued on page 691)

## World of Music

(Continued from page 632)

YEHUDI MENUHIN has been gaining more laurels "by his superb craftsmanship and by his steady adherence to traditional values through which he 'won the respectful admiration of thousands of Melbourne and Sydney music lovers," while on his recent Australian concert tour.

THE FEIS CEOIL of 1935, at Dublin, Ireland, the thirty-ninth of these events, attracted one thousand and two entrants, as total for all competitions.

MUSICAL BERLIN is reported by a German journal to have five hundred choruses of men, with three hundred and fifty paid conductors; two hundred and seventy amateur orchestras, with sixty-four hundred and ninety members; thirty orchestras of guitars fifty of mandolins; and forty-five of bandonions (a sort of small concertina or accordion).

MUSICAL HONOLULU can boast of its Bergstrom Music Company, now in its thirty-eighth year, which recently changed hands at a valuation of one hundred and eight thousand dollars. Hail to the musical Middle Pacific!

THE IN-AND-ABOUT Chicago Supervisors Club has added to its forces a concert band of two hundred pieces, with Capt. John H. Barabash as conductor.

## COMPETITIONS

A FIRST PRIZE of five hundred dollars, second and third prizes of three hundred dollars each; and fourth, fifth and sixth prizes of one hundred dollars each, all are offered by Ginn and Company, for songs suitable for school use. Only native or naturalized American musicians may compete; and full information may be had from E. D. Davis, 70 Fifth Avenue, New York City.

THE EMIL HERTZKA PRIZE for 1936 is open for international competition for a musico-dramatic work—opera, ballet or pantomime. Manuscripts may be submitted till January 1, 1936; and full information may be had by writing to Dr. Gustav Scheu, Opernring 3, Vienna 1, Austria.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars is offered, in a competition open to composers of all nationalities, for a chamber music work for four stringed instruments. Compositions must be submitted before September 30th, 1936; and particulars may be had from the Coolidge Foundation, Library of Congress, Washington, D. C.

THREE PRIZES, of One Thousand, Five Hundred and Two Hundred and Fifty Dollars each, are offered by the National Broadcasting Company, for chamber music compositions by native composers or foreign born composers who have taken out their first naturalization papers. The competition closes February 29, 1936; and full particulars may be had from the National Broadcasting Company, 30 Rockefeller Plaza, New York City.

THE WESTMINSTER CHOIR SCHOOL invites American composers to submit compositions for solo instruments, ensemble groups and for a cappella chorus, to be performed at Festival to be held in May, 1936. The works will be broadcast over a national hook-up, will be recorded, and will be used in the concert repertoire of the artists of the occasion. Entries close February 1, 1936; and further particulars may be had from Roy Harris, Westminster Choir School, Princeton, New Jersey.

A ONE HUNDRED DOLLAR PRIZE is offered by the South Side Women's Chorus of Chicago, for a setting of Alvin Winter Gilmore's poem, *Spring Journey*, for three part women's chorus, with piano and small string ensemble accompaniment. Particulars may be had from Lucille Wheeler Moore, president, 1533 E. 66th Place, Chicago.

## Octave and Chord Journeys For Piano

By Irene Rodgers

The composer of these piano studies succeeds in presenting what often is a difficult and uninteresting phase of teaching in a manner which is at once great fun. As the title suggests, these are "journeys" into the field of octave and chord playing, and what pleasant excursions they for the student at this stage of advance!

The contents reveal the fact that this is a book of octave and chord "pieces," it contains such imaginative titles as *In the Ravine, Along the Donkey Trail, Dancing Shadows, A Storm Warning, Through a Snow Gorge, and Sparkling Dewdrops*. Miss Rogers has a real gift for spontaneous melody, catchy rhythms, and her compositions show that practical touch which is evidence of wide experience as a teacher.

This book contains probably just enough material for study of this phase of piano technique in preparation for the more serious works of Döring, Kullak, Sartorio, and others. A single copy may be ordered now in advance of publication at the special low price of 5 cents, postpaid.

## Sabbath Day Solos

### High Voice—Low Voice

No vocalist requires a larger repertoire than church soloist. Week after week he sings the same folk and too frequent repetition of any selection, even the most favored detracts from its effectiveness. Experienced church singers, who always strive to possess a comprehensive library of devotional music, will be more than pleased with the contents of these two fine collections.

In the first place, there is a wide variety of texts—one may find something suitable for any season of the year. Then the music is selected from the compositions of the most standard and contemporary writers of sacred songs. The voice range will be a moderate one in both the high and low voices and the accompaniments, suitable for singing on either piano or organ, will not be beyond the ability of the average accompanist. Singers may order a single copy of these books now at the special advance of publication—cash price, 30 cents each, postpaid.

## Advance of Publication Offers Withdrawn

This month we withdraw two special advance of publication offers from those that have been listed and described in the notes of the Publisher's Monthly Letter. These books are now obtainable at any music store at a fair market price. Copies have been sent to advance subscribers. Anyone wishing copies for examination may obtain them from the publisher.

*Christmas Carols for Treble Voices*, as announced last month, has been delivered to those who ordered copies in advance of publication. For the benefit of those who may have read previous announcements, this collection of 15 favorite Christmas carols including those best adapted for arrangements for treble voices. These are for singing in parts. An accompaniment for piano or organ is given. Price, 15 cents; special discount on quantities.

*The Second Period at the Piano* by Hope Summerer is a "follow-up" book to the author's immensely successful *The First Period at the Piano*, adapted by many teachers for class and private instruction. The use of this book need not be confined to following *The First Period*; however, it can be introduced at the completion of almost any primary instruction book. Easy settings of tunes and excerpts from the classics clearly provide the musical examples and help to inculcate in the students a real appreciation of good music. Illustrations and biographical notes introduce the great masters to the young students. We indeed pleased to acquire the publishing rights for U.S.A. of this modern piano instructor. Price, 75 cents.

Send to Theodore Presser Co., 1712 Chestnut St., Phila., Pa., for catalogs giving suggestions in Christmas Gifts for Musical Folk.

## Where Turn the Feet?

In any large city a stroll through the main shopping district takes one past quite a few stores which do not seem to attract much interest from the passersby, whereas other stores are bustling with crowds of shoppers. If we have been familiar for a number of years with the shopping district through which we are going, we are sure to note that some establishments have been at their same location for years, whereas at some numbers fly-by-night merchants or unimpressive store set-ups have come and gone in rapid succession.

Musical publications are much like business establishments.

Some start out high and handsome, but despite window displays, counter exposure, and other presentations of them, they disappear from view like merchants who set up on the best streets, then slide to a side street, then a back street, and finally disappear altogether.

When we speak of the publisher's printing orders, we refer to the orders for established stock items, and such listings are like lists of those stores which have firmly established themselves in the shopping districts because buyers turn to them frequently.

When you realize that the only way a publisher can keep the individual price per copy at a nominal figure is to print editions large enough to last for several seasons, you can see why it is well for the alert user of music to follow continuously the selected listings from the past month's publisher's printing order. There is always open to any interested the privilege of securing a copy of any of these numbers for examination.

### SHEET MUSIC—PIANO SOLOS

| Cat. No. | Title and Composer                             | Grade | Price  |     |
|----------|--|-------|--------|-----|
| 23456    | Three Little Christmas Pieces                  |       |        |     |
| —Hammond | .....  | 1     | \$0.25 |     |
| 8597     | Bird's Lullaby—Read                            | ..... | 1      | .25 |
| 7145     | A Little Ray of Sunshine. With Words—Spaulding | ..... | 1      | .25 |
| 8573     | Fairies. With Words—Rowe                       | ..... | 1      | .25 |
| 24252    | By the Fireside—Kettler                        | ..... | 1      | .30 |
| 19655    | Calling Kitty—Cramm                            | ..... | 1      | .25 |
| 9385     | Signs of Spring. With Words—Rowe               | ..... | 1      | .25 |
| 16777    | A Morning Call—Rowe                            | 1½    | .25    |     |
| 26119    | Playful Echoes—Gibert                          | 1½    | .25    |     |
| 17188    | Rocking Horse Days—Rowe                        | 1½    | .25    |     |
| 23383    | Mister Soldier Man—Wedde                       | 1½    | .35    |     |
| 24642    | Pretty Rosebuds—Hopkins                        | 1½    | .25    |     |
| 24847    | Little Attic of Dreams—Grey                    | 2     | .25    |     |
| 7111     | Ghost in the Fireplace—Crosby                  | 2     | .25    |     |
| 24025    | Grandfather's Clock—Paldi                      | 2     | .25    |     |
| 16725    | The Sweet Violet—Smallwood                     | 2     | .25    |     |
| 14917    | Mocking Eyes. Valse Brillante—Anthony          | 3     | .50    |     |
| 18225    | Marionette Dance—Von Blon                      | 3     | .50    |     |
| 19307    | A Happy Birthday—Manz-Zucca                    | 3     | .40    |     |
| 12933    | All Smiles. Caprice—Liecurance                 | 4     | .40    |     |
| 30414    | Minnehaha, or Laughing Water Polka—Brown       | 5     | .40    |     |

| 17554 | Sparrers' Parade. March—Schick | 2 | \$0.25 |
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| Italian Lakes—Cooks            | ..... | 1.50   |  |
| Among the Birds                | ..... | .50    |  |

| SHEET MUSIC—VOCAL SOLOS, SACRED                          |       |  |     |
|--|-------|--|-----|
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| 30121 I Shall Not Pass Again This Way. Low Voice—Efinger | ..... |  | .60 |

| SHEET MUSIC—VOCAL DUETS, SACRED                    |       |  |     |
|--|-------|--|-----|
| 15431 Jesus Still Lead On. Sop. and Bar—Hosmer     | ..... |  | .40 |
| 9980 We Thank Thee, O Father. Ten. and Bass—Wooler | ..... |  | .60 |

| SHEET MUSIC—VOCAL SOLO, SECULAR     |       |  |     |
|-------------------------------------|-------|--|-----|
| 30035 In May-time. Low Voice—Speaks | ..... |  | .60 |

| SHEET MUSIC—VIOLIN AND PIANO     |   |  |        |
|----------------------------------|---|--|--------|
| 22518 The Happy Dancers—Franklin | 1 |  | \$0.25 |

| SHEET MUSIC—TWO VIOLINS AND PIANO       |       |    |        |
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| 19646 Hungarian Melody—Keler-Bela-Suter | ..... | 2½ | \$0.60 |

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| CHOIR AND CHORUS BOOKS       |       |  |        |
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| The Cathedral Choir          | ..... |  | \$0.60 |
| G Clef. Two-Part Chorus Book | ..... |  | .50    |

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|------------------------------------|-------|--|--------|
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## The Choir's Contribution to the Christmas Program

Music That Inspires Christian Worshipers With Love for the Beautiful Christmas Story. In many churches a well-selected program includes several—

## Christmas Anthems

(The Numbers in this list may be had for examination)

Send for Folder P-2 giving complete list of Christmas Choir Music

### Mixed Voices

| Cat. No.                               | Price  | Cat. No.                                   | Price |
|--|--------|--|-------|
| 20923 All My Heart This Night Rejoices | \$0.12 | 21108 Lo, the New-born Jesus... Hopkins    | .12   |
| 21035 Awake! Salute the Happy Morn     | .12    | 20991 Love Came Down at Christmas          | .12   |
|  |        | Harris                                     | .12   |
|  |        | 10741 The New Born King... Morrison        | .15   |
|  |        | 20830 No Cradle for Jesus... Dicks         | .10   |
|  |        | 10884 O Come to My Hear Lord Jesus         | .12   |
|  |        | Wolcott                                    | .12   |
|  |        | 21112 Silent Night (With Faux Bourdon)     | .08   |
|  |        | Gruber-Fry                                 | .08   |
|  |        | 21173 There Is Room in My Heart for Thee   | .10   |
|  |        | Forman                                     | .10   |
|  |        | 10604 There Were Shepherds                 | .15   |
|  |        | Marks                                      | .15   |
|  |        | 21107 Thy Salvation Cometh                 | .12   |
|  |        | Dressler                                   | .12   |
|  |        | 21133 The Virgin's Cradle Hymn... Beck     | .06   |
|  |        | 21114 The Vision of the Shepherds          | .15   |
|  |        | Salter                                     | .15   |
|  |        | 20495 We Worship Him                       | .12   |
|  |        | Halter                                     | .12   |
|  |        | 21136 When Christ Was Born...              | .10   |
|  |        | Tily                                       | .10   |
|  |        | 35244 White Shepherds Watched Their Flocks | .15   |
|  |        | Spross                                     | .15   |
|  |        | 10872 The Wondrous Story                   | .12   |
|  |        | Stults                                     | .12   |

### Treble Voices

|   |     |  |     |
|---|-----|--|-----|
| 10964 As With Gladness Men of Old (3 pt.)                           | .12 | 20829 The Angels' Christmas Message Greely     | .12 |
| 20685 Christmas Chimes (3 pt.)...Calver                             | .12 | 20885 Glory to That New-Born King (Spiritual)  | .12 |
| 21186 Christmas Star (3 pt.)...Kinder                               | .12 | 21111 Good Christian Men, Rejoice Praetorius   | .06 |
| 20988 Hark! What Mean Those Holy Voices? (2 pt.)                    | .12 | 21110 Holy Night! Peaceful Night!              | .06 |
| 20932 The Infant Jesus, Lord of All (3 pt.)                         | .12 | Barnby-Nevin                                   | .08 |
| 21174 Three Christmas Carols (2 pt.)                                | .12 | 21126 Low, Like a Little Cradle...Braun        | .12 |
| 21175 The Virgin's Cradle Hymn (3 pt.)                              | .08 | 20321 Old French Christmas Carol Gevaert-Smith | .10 |
| 20903 While Shepherds Watched Their Flocks by Night (3 pt.)...Ruger | .10 | 10720 Silent Night...Gruber-Camp               | .05 |
|   |     | 21109 There's a Song in the Air...Nevin        | .08 |

### Men's Voices

|  |     |
|--|-----|
| 20829 The Angels' Christmas Message Greely     | .12 |
| 20885 Glory to That New-Born King (Spiritual)  | .12 |
| 21111 Good Christian Men, Rejoice Praetorius   | .06 |
| 21110 Holy Night! Peaceful Night!              | .06 |
| Barnby-Nevin                                   | .08 |
| 21126 Low, Like a Little Cradle...Braun        | .12 |
| 20321 Old French Christmas Carol Gevaert-Smith | .10 |
| 10720 Silent Night...Gruber-Camp               | .05 |
| 21109 There's a Song in the Air...Nevin        | .08 |

## THEODORE PRESSER CO.

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OF AUGUST 24, 1912

Of THE ETUDE published Monthly at Philadelphia, Pennsylvania, for October 1, 1935.

State of Pennsylvania { SS.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared David W. Banks, who, having been duly sworn according to law, deposes and says that he is the Treasurer of The Theodore Presser Company, publishers of *The Etude* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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(Signed) DAVID W. BANKS  
For Publisher

Sworn to and subscribed before me this 23 day of September, 1935.

SEAL JOHN E. THOMAS  
Notary Public

(My commission expires March 7, 1937)

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## Around the World in Music

### No. 7. Germany

Germany can point back as far as the middle ages for the beginning of her prominence in music and she continued to hold that place through the succeeding centuries.

The Troubadours spread into Germany and there became known as Minnesingers and Meistersingers, and you know from your history that they were sort of wandering minstrels who went from town to town and from court to court, telling tales of chivalry and singing songs, giving the days news in this way. Hans Sachs was one of these famous German bards, and Wagner made him one of the chief characters in his opera *Die Meistersinger*. These Meistersingers formed guilds, or clubs, and were probably the originators of the Music Club idea, so popular today. They also held large contests and gave prizes to the winners; so, the next music contest you enter you can remember that the idea was started in the fifteenth century.

During the sixteenth and seventeenth centuries many musicians came to Germany from the Netherlands, teaching the higher forms of music, while the peasants were developing their own beautiful folk songs, so that by the time of Bach Germany had become a nation of music-loving people.

Bach's music, of course, still stands supreme. He excelled in the art of polyphonic music and fugue, wrote masterfully for the organ, as well as for voices and instruments and he is still the giant in musical history. (His dates you know were 1685-1750.)

Handel (1685-1759) wrote many compositions in the same style as Bach, but later became interested in the composition of operas, which did not appeal to Bach.

Opera was further developed by Gluck (1714-1787) and then the romantic genius, von Weber, fond of fairy stories, who wrote operas more as we have them today. Meyerbeer was the next great German opera writer.

(Haydn, Mozart and Schubert will be included in the chapter on Austria.)

Beethoven, though born in Germany, be-

came associated with the musical life of Austria, but his compositions were so powerful at the time, that his influence was felt in all countries. He was born in 1770 and died in 1827.

Then came Schumann (1810-1856), not only a composer but also a journalist, who did a great deal through his essays, for the cause of the type of music then considered modern.

Mendelssohn, a gifted composer (1809-1847), besides his own compositions, brought to Germany a renewed interest in the works of Bach, and through his conducting, brought forth many of Bach's great compositions that had never been heard since his own life-time.

Von Bulow was a brilliant musician of the nineteenth century who did a great deal to champion the cause of Wagner, considered so modern by his contemporaries.

Wagner was born in 1813 and early became interested in the composing and producing of operas, showing many very original ideas, which his friends considered very revolutionary. His principal operas are: *Die Meistersinger*, *Tannhauser*, *Lohengrin*, *Die Walkure*, etc. He died in 1883.

Then came Brahms (1833-1897), who is considered by many to be one of the greatest composers. Opera did not appeal to him, but his songs, chamber music and symphonies are outstanding.

Next in order come Richard Strauss, and Humperdinck, who wrote the charming child-opera, *Hansel und Gretel*; while prominent among the modern composers are Schoenberg and Hindemith.

The influence of all these great German composers has been felt throughout the world, and their compositions are constantly heard on orchestra and concert programs today. Practically all of them may be heard on records, too numerous to mention, but the following are recommended:

Bach—organ, on Victor Nos. 7421,  
(Continued on next page)

### Charade

By Bill Eley (Age 9)

My first is in MOTHER  
But is not in DAD.

My second's in UNCLE  
But is not in LAD.

My third is in SAY  
But is not in TALK.

My fourth is in RUNNING  
But is not in WALK.

My fifth is in STRUCK  
But is not in STRIKE.

My whole is a study  
I always will like.

(Answer: MUSIC)

### Music and Food

By Annette M. Lingelbach

Foon makes you grow. It helps you grow today, while building up your body for tomorrow.

Music helps your mind to grow



builds up your professions or hobby for the future. It trains you to appreciate beauty in a wide way and helps you to understand other people's lives.

Food gives you courage and cheerfulness. It revives drooping spirits and makes you see things through rose-tinted spectacles. Beautiful music does the same—it gives you courage and cheerfulness of spirit. It makes your spirit sing. It helps you to make friends and gives you interesting contacts.

Food develops muscle and endurance and strength. The practice of music does the same, as the daily technic develops your hands and arms. Without the right kind of daily practice (counting out loud, concentration, clear thinking, proper fingering, etc.), and the right kind of muscle-foots (such as scales, etude, arpeggios, etc.), the musical health of the player will never be good.

Food that is health-building gives one the ability to think clearly and work better. Music trains one to think clearly, act quickly, and create new ideas, and the training in concentration, poise, speed, accuracy helps one to do other jobs better.

Thus music is a necessary food and should be a part of every one's daily life.



BACH'S BIRTHPLACE IN EISENACH, GERMANY

### Be Prepared

By Frances Gorman Risser

SARA and Dorothy were playing their pieces to each other—the pieces they were going to play in the annual contest.

"You play your pieces beautifully," exclaimed Dorothy, "but don't you think you ought to go over them slowly once in a while? And I have not heard you play a scale for ages!"

"Why should I do them slowly, when I know them so well I can go lickety-split through them all? As for scales, why bother with them?"

"Well, I do not mean to criticize, but I do think the runs in your ETUDE could go smoother."

"Oh, you are just an old fuss-bug like Miss Wells," complained Sara. "All I hear from her is scales, scales, scales, and slow practice and sight-reading. She is always looking on the dark side. Take that motto hanging on the studio wall, 'Be Prepared.' I'm prepared and that's enough."

"But you might need something besides those pieces you think you know so well. I am not working for the contest alone.

(Continued on next page)

# JUNIOR ETUDE—(Continued)



## Around the World in Music

(Continued from previous page)

274; orchestra on Nos. 7087, 7090, 9598, 16, 6751; concerto for two violins, Nos. 102 to 7504; choirs on Nos. 11285 to 296, 11181; and the great B minor Mass 9955 to 9971. Preludes and Fugues on Well Tempered Clavichord on Columbia, Nos. 67823 D to 67826 D.

Handel—orchestra, on Victor Nos. 6648, 20; song, on 36043; choirs, on 19822 and 35767; Hallelujah Chorus on No. 768.

Beethoven—all the symphonies, especially the Fifth, Victor Nos. 9029 to 9032; sonatas on 6391-6397; string quartette on Nos. 1218 and 1219; piano concerto on Nos. 7661 to 7668. Violin concerto on Columbia Album No. 177.

Schumann—piano concerto on Victor Nos. 6978 to 6981; piano quintette, Nos. 92 to 8095; Scenes from Childhood on Nos. 7705 and 7706; Carnaval is on Columbia, Album No. 145.

Mendelssohn—Fingal's Cave is on Victor No. 9013; the Violin Concerto is on Columbia, Album No. 190.

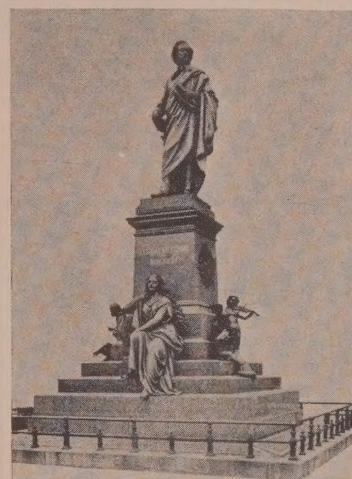
Wagner—especially Nos. 6791, 6245, 27, 9028, 7105 and 6858 on Victor; and album No. 79 on Columbia.

Brahms—piano concerto on Victor, Nos. 31 to 7234; violin concerto on Columbia, Album No. 140. Symphony No. 1 on Victor, Nos. 6657 to 6660.

Strauss—Victor Nos. 9271, 9114; and

Humperdinck's Hansel und Gretel selections are on Victor No. 7436.

(This is a very large selection of records to choose from, and perhaps you will



STATUE OF MENDELSSOHN IN LEIPZIG

have no trouble borrowing some of them from your friends, teachers or parents.)

(No. 6 of this series, Italy, appeared in the April issue.)

## Be Prepared

(Continued from previous page)

want to get all I possibly can from my music while I have a chance to take lessons."

After Dorothy left, Sara thought about her practice, and wondered if she should do some slow practicing. "Oh, why then," she said to herself. "I know those pieces and that's enough. I'll let it go at that."

The contest finally took place and the hall was crowded. It happened that, among all the contestants, Sara and Dorothy tied for first place. The judges conferred and decided that they would ask them to play their pieces once more, this time slowly, and to play some scales and

to give exhibitions of sight reading ability.

Dorothy's performance was perfect—slow pieces and scales and reading. Sara's heart sank and her knees felt weak. She played badly, for she had practiced fast so long she could not slow down. Her scales were full of stumbles and she was a miserable failure.

After the contest she said to Dorothy "At least I can be a good sport and congratulate you. You deserved all the honors, and I appreciate your warning me, even if I was too conceited to pay attention to you. And now I know what the motto means. After this I will really BE PREPARED."

## ANSWERS TO JUNE HIDDEN COMPOSERS PUZZLE:

Bellini  
Mozart  
Palestrina  
Bafle  
Chopin  
Handel  
Elgar  
Verdi.

## PRIZE WINNERS FOR JUNE PUZZLE:

VENANT CAUCHY (Age 11), Ontario.  
VIRGINIA KAUFMANN (Age 11), New York.  
RUTH JONES (Age 14), Oklahoma.



SHARP MUSIC CLUB, TRACY CITY, TENNESSEE

### DEAR JUNIOR ETUDE:

I took music lessons for three years and have practiced by myself for four years since. I play first clarinet in our city band but the piano is my favorite instrument. I have accompanied choruses for school and church and sing tenor in our glee club.

From your friend,  
NORMAN FISHER (Age 14),  
North Dakota.

### DEAR JUNIOR ETUDE:

They call me a little fairy and I hope to be as dainty, smart and sweet as they are. I am eight years old and I walk to the high school, which is over a half mile, to take my music lesson. I play at least twelve pieces and ten duets, second and third grade, and have been taking lessons about ten months. Santa Claus brought me THE ETUDE for Christmas.

From your friend,  
INA MERLE WATSON (Age 8),  
Alabama.

### HONORABLE MENTION FOR JUNE PUZZLES:

Ruth Messick, Ben Cahill, Mary Lois Alen, Jean E. Heisler, Vera Pennekamp, Althea Daisey, Mary Rita Chamberlain, Gwendolyn Jackson, Mary Hill, Anita Huff, Beatrice Berns, Augustine Hillyer, Anna Bell Gaston, Gloria Swanson, William Anderson, Marianna Murdoch, Estelle Hearn, Eleanor Johns, Vernon Alexander, Josephine Stevens, Merle Andrews, Helen Babcock, Isabel Jones, Phyllis Amerton, Hilda Roland, Lillian Peterson, Frances Keating, Gertrude Ferguson, Roberta Howland, Ernestine McDonald.

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and answers to swimmers.

Any boy or girl under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years of age.

Subject for story or essay this month, "Why Music is Necessary." Must contain not over one hundred and fifty words.

All contributions must bear name, age and address of sender written clearly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia,

Pa., before the eighteenth of November.

Names of prize winners and their contributions will be published in the issue for February.

Put your name, age and class on upper corner of your paper, and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have your own preliminary contest, and send in the best five papers.

Competitors who do not comply with all of the above conditions will not be considered.

## Sight Reading (Prize Winner)

To be a good sight reader should be a part of every well trained musician's education, although this may be unduly stressed in some cases. The aim of a good musician is to interpret music accurately and with expression, rather than to be able to read anything carelessly at sight.

A beginner should not do an excessive amount of sight reading, as the greater part of his practice time should be spent on careful work. Thus he gradually increases his ability to sight read, at the same time forming habits of accuracy.

But as he grows older he may try pieces at least two grades below his ability to perform. It will help greatly to look over the composition before playing, noticing the keys and time signatures, accidentals, repeat marks, etc.

Although sight reading has its place in the musician's education, it should not be an aim in itself.

BETTY SHAEFER (Age 12), Michigan.

## Puzzle

By Vern Orr

ANSWER the following questions; take the first letter of each answer; rearrange these letters to form the name of a well-known oratorio. (Sur-names of composers are used.)

- Who wrote the "Unfinished Symphony"?
- What English composer wrote *Salut d'Amour*?
- Who is known as the "Father of the Symphony"?
- Who wrote *Traumerei*?
- When a musician plays something that has never been composed nor played before, what is he doing?
- What term is given to sharps, flats or naturals not appearing in the signature?
- Who wrote the Magic Flute?

## The Scale Race Game By Gladys M. Stein

ARRANGE the players in a semicircle around the piano keyboard, and set a Metronome ticking at a moderate rate of speed.

Have the player nearest the bottom of the keyboard begin on the lowest "C" of the piano and play the C major scale (any scale may be used) upwards one octave with his left hand. Then the moment he strikes the last note the child standing at his right takes up the scale on the next key, and continues it for another octave.

The children keep playing the scale up and down the keyboard until some one makes a mistake either in fingering, notes, or loses a beat with the Metronome. When this happens that player is dropped from the game, and the scale started over again. The last child to remain in the circle wins.

## Sight Reading (Prize Winner)

One of the most outstanding qualities of a truly brilliant musician is the ability to read music fluently at sight. Even at an early age the student should strive persistently until that difficulty is mastered.

Before playing a new piece, the student should note carefully the marks of expression, rests, time and meter and key signatures. Then with ease and self confidence, read through the composition. He will be amazed at the vast improvement he is making in reading.

It is the teacher's duty to furnish less difficult pieces to more advanced students, purposedly to improve their sight reading.

One should always remember that the ability to sight read well is a large part of the foundation on which success is built.

JEANETTE HIGGINS (Age 13), South Dakota.

## Sight Reading (Prize Winner)

In order to be able to clearly understand sight reading, we must first develop a clear mental discipline. We shall call this "first base."

We realize that in any thing, if we miss "first base" we are "out." By "out" we mean inefficient. In this case we are inefficient in music.

Sight reading, when accomplished, has one particular result, and that is execution. If we can not execute, we have not been very successful.

For instance: suppose we are asked to accompany some one who has a beautiful voice. We may be commendable, as far as sight reading is concerned, but what about our execution? Does our sight reading sound well?

This and other examples show that in order to prove our ability in sight reading we must have good execution.

MURTEL ROY (Age 14), Missouri.



JUNIORS OF THE MOORE FAMILY, CLAREMONT, WEST AUSTRALIA, IN COSTUME PLAYLET

## HONORABLE MENTION FOR JUNE ESSAYS:

Mary Catherine Colliton, Mary Ann Robinson, Wilma Allred, Maria McHugh, Sylvia B. Rose, Mildred L. Austry, Jimmie Wilton, Virginia Tate, Burke O'Neal Esaias, Vera Pennekamp, Keith Mahan, Mary Emily Greenway, Hortense Mason, Marilla Lawler, Gertrude Paxton, Marie L. Potter, Grace Allman Bonner, Emily Hausman, Carolyn Deitman, Edith Woolman, Anna Marie Masters, Mildred Hauptman, Emma Linderberg, Katherine Miller, Muriel Cook, Josephine Edwards, Howard Pitts, Aloway Hughes, Patsy Jamison, Anne Stryker Collins.

# Musical Embroideries at the Piano

(Continued from Page 643)

often played as a five note turn, or as a quintuplet.

Ex. 10



An inverted or back turn is indicated by a line drawn through the sign or by the usual sign used vertically . The same rules may be applied in playing them as to the uninverted turn. They should be started generally on the lower auxiliary note. Accidentals affecting the turn are indicated by placing the signs for them either above or below the sign of the turn itself.

It should be pointed out that the musical world is greatly indebted to Carl Philip Emanuel Bach for nine chapters on manieren (graces) contained in his "Versuch." Familiar with the music and musicians of the world of this time, he was a cosmopolitan and with the best of judgment and taste selected the most useful graces and formulated rules for their execution which represent the best practice up to his time. Moreover, most of his observations are equally applicable to modern music. He says, that "Though manieren are very useful, they may do much harm if they are ill chosen or employed too frequently and in the wrong place. . . . One ought to learn to distinguish between good and bad manieren and to execute the right number of good ones correctly and in their due places." A few of his rules relating to embellishments may be given.

1. Key signatures apply to the notes of an embellishment, unless accidentals are used in conjunction with the notes comprising it, or with the sign; or when a melody is modulating into another key.

2. Embellishments should be taken at a proper rate of speed, having due regard to the value of the main note and the prevailing sentiment of the piece. Those composed of many notes can be applied only to proportionately long notes, whether due to their actual value or the tempo of the piece.

3. Brilliancy of effect should not be marred by undue prolongation of the main note, nor clearness sacrificed by playing certain kinds too rapidly. Thus they are more serviceable in slow than in quick tempo, and more frequently used with long than short notes. They are more suited to cases where a melody comes to a climax, or when the sense is either partially or wholly determined, as in a cadence, semi-cadence, on a *caesura* or a *fermata*.

4. Manieren of tiny notes always belong to the following main note and take from its value. They never take from the value of a preceding main note.

5. Graces must begin with the bass or other parts and delay only the note to which they are attached. They form a legato connection with the main note; the legato is obligatory.

6. All manieren should be practiced with both hands separately and with all sets of fingers, in order to acquire dexterity and facility. This is especially important in compositions in which imitations occur.

## Many Minds

NATURALLY, ornaments should be executed on the modern pianoforte, as nearly as may be, in the manner of the individual composer, whether he be classicist or romanticist. For that reason some quotations are given from Dannreuther's authoritative work on "Musical Ornamentation," to indicate in a general way some of the differences that may be found and to suggest that in cases of doubt the student refer to it.

Domenico Scarlatti (1685-1757) avoided

the use of all but the most common ornaments. His shakes may be begun with the main note as often as with the upper accessory. He uses the slide as well as the acciaccatura.

George Frederic Handel (1685-1759) used comparatively few signs. His trills may sometimes, but not as a rule, be begun on the main note, in the Italian manner. The dot, with Handel, has but an approximate value; and, after short shakes, it often stands for a short rest in execution.

Johann Sebastian Bach's (1685-1750) ornaments are diatonic, that is, sung or played with the notes of the scale. Chromatic notes are permitted only when modulating, or to avoid abnormal intervals.

ly short than long. When long, before notes divisible by two, they take one-half, and if divisible by three, two-thirds the value of the main note. The main note following a long appoggiatura should be taken rather softly, that is, the stress is to be given to the grace.

Bach often incorporated many ordinary ornaments in his text, particularly when there was a likelihood of a player taking them too quickly or too slowly, or to introduce questionable accidentals, or to misapply them.

Gluck's (1714-1787) ornaments are of the simplest—long and short appoggiature, trills, slides, and the combination of short appoggiature from above or below with trills.

Haydn (1732-1809) was very careful to follow C. P. E. Bach's directions as to ornaments.

Mozart (1756-1791) generally followed the practice of his father, who in turn de-

to about the year 1800, should be performed as regards ornaments, exactly as directed by C. P. E. Bach and Clementi. After that time, two changes are noted. Trills of some duration start on the main note, and the *bebung* (a vibrato reiteration note with a regular change of fingers to increase and decrease of sound and speed with use of pedals) is introduced.

Chopin (1809-1849) was brought up in the classical school, which is a vague way of saying that he was strictly conservative in his rendering of ornaments and in his sympathy with C. P. E. Bach's distinctive style and any doubt as to rendering his ornaments which are expressed by signs, diatonic or chromatic notes required, the rhythmical position and details of arrangement in the time of the measure may be solved by reference to him. All traits of small graces, floriture, usually written in Chopin under a slur, are to be piano or pianissimo, regularly, with little nuance of tone so that the whole may turn in a sort of aerial way toward the main note, the prevailing movement being hardly interrupted. Trills, prolonged ones especially, begin with the upper accessory (the melodic outline not to be disturbed) and there is a fondness for chromatic closing notes. Graces preceding the main note, that are anticipatory in their execution, are comparatively rare.

With Mendelssohn (1809-1847), as with Scarlatti, signs are few and simple, and the notation is always clear. In his extraordinary vivacity, Mendelssohn recalls Scarlatti at the harpsichord. Many of the effects in piano pieces are obtained by rapid succession of notes without pedaling.

In Schumann's (1810-1856) music the state of things is much more complicated. His piano music has little in common with that of the harpsichordists and cannot be played without very free use of the pedal. Many details in his early works, intended to do duty for embellishments, are pedaled effects. Sometimes they are novel and telling, at others almost crude. Schumann was exemplary in his notation of any subtlety or outright innovation, and in such cases left little doubt as to his real intention. He often uses an anticipatory acciaccatura (a short appoggiatura before the beat) when a pedal effect is intended. Sometimes the two are used in different parts side by side, and his arpeggio is frequently anticipatory.

While it would be impossible in the space of a short article to treat the subject of ornaments as it deserves, enough has been said to enable the student to judge of the importance of a correct rendering of them and to give guidance in a general way in their interpretation.

## Next Month

THE ETUDE for DECEMBER 1935, Will Be Another Memorable Christmas Issue



JOSE ITURBI

### JOSE ITURBI

Jose Iturbi, whose art and Latin verve have made him one of the most prominent pianists and conductors of our time, writes on "Honesty in Piano Playing."

### SAM FRANKO

Sam Franko, whose services to the art of playing the violin have produced scores of men who have found places in the greatest orchestras of America, writes a charming article on "A Fiddle Box of Memories."

### LOTTE LEHMANN

Lotte Lehmann, dramatic soprano of the Metropolitan Opera, writes on "Let Nothing Discourage You." A thoroughly brilliant article that will give valuable counsel and encouragement to many a young singer.

### MANA-ZUCCA

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Ornaments belong to the time of the main note and are subject to the beat, that is, they must be treated as, melodically, a part of the thought. Occurring at a pause, in a final cadence or in recitative, they may be taken at pleasure as regards speed and duration. Prolonged trills generally start with the upper auxiliary, especially if the main note has been touched upon just before the shake. This traditional rule may be set aside when the trill begins after a pause or where the melodic outline would be blurred if begun with the upper note, as when the preceding note is one or more degrees higher than the note on which the shake occurs. Trills on a dotted note stop at or near the dot. The closing notes of a turn, when not specifically indicated, may be added or omitted as the player chooses. Traditionally, they are required at the end of an air, or an instrumental piece of pretension. Appoggiature are more frequent-

pended upon Quantz, Marpurg and C. P. E. Bach for guidance. In the case of Mozart, the trouble has been that engravers have been careless in the use of signs. For example, appoggiature, whether short or long are written short, and the meaning of signs for turns and other graces interpreted by means of tiny notes, which almost never show the rhythmical arrangement intended.

### The Piano an Influence

**A**BOUT THE MIDDLE of Beethoven's (1770-1827) career, the piano had everywhere superseded the clavichord and the harpsichord. The greatest player of his time, brought up on C. P. E. Bach's "Versuch" and the greater Bach's "Preludes and Fugues," his touch was rather finger than wrist and implies *legatissimo*, whereas many executants give him only a questionable *legato*. His compositions, up

## Music Extension Study Course

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with the other right hand passages, will develop finger *legato* if played exactly as marked.

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By LOUISE E. STAIRS

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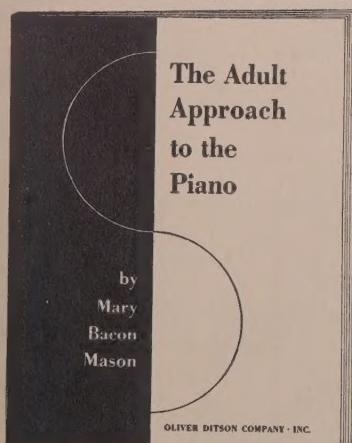
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